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TRACK ONE

A New YEAR... A New SHOW...

Six years ago, when Mobile Beat was in its infancy, there were few opportunities for mobile entertainers to get together, face-to-face, and share common experiences and concerns. One of our goals with Mobile Beat was to fill that void.

A lot has changed since 1991. We've witnessed an industry, that was waiting to happen, join together and grow. We sincerely hope this magazine was a part of it!

Now, with the advent of the first Mobile Beat DJ Show and Conference in Las Vegas, we take another giant step forward. With a vision patterned on the format of the magazine, we take our enthusiasm for our profession, on the road. Three days of informational seminars, product displays and demonstrations, and entertainment for and by mobile entertainers, all coming to Las Vegas, Nevada, January 5, 6, and 7.

If you plan to attend, take advantage of the special opportunites this show presents. Audition for the DJ Dream Team; submit a brochure or presentation folder; test your musical trivia knowledge; or sign up to sing! (See "Be a Part of DJ History" on page 6).

Speaking of winners, check out "Wild Cards," for the best business cards awards. And, as usual, we have plenty of scoops and reviews for lots of cool, new gear.

So as we head into a brand new year, have a safe, productive, and Happy Holiday season and... see you in Las Vegas!

Mike Buonaccorso

Mobile BEAT
The DJ Magazine

JANUARY 1997 - Issue #36

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JANUARY 1997 ISSUE #36

CONTEST WINNERS!

MOBILE BEAT PICKS THE BEST BUSINESS CARDS

PAGE 35

HONEYMOON IN VEGAS 26

Steve Wozniak introduces the soon-to-be-wed couple (at the Mobile Beat DJ Show & Conference), who will make history by having the most DJs at a reception ever! You can be a part of the DJ Dream Team (see page 25).

THE BUSINESS END: ADD ONS DO ADD UP! 49

Are you missing out on a profitable add on? Art Bradlee explains how you can offer your clients more!

PUTTING A CAP ON CANCELLATIONS 52

Mark Johnson tells how to keep the client and the deposit.

Mobile Beat DJ Show & Conference
LAS VEGAS
1 • 9 • 9 • 7

BE A PART OF DJ HISTORY!

THE DJ DREAM TEAM 25
BEST BROCHURES CONTEST 34
THE ULTIMATE TRIVIA CHALLENGE 84
KARAOKE HOST COMPETITION 98

SHOW UPDATE ... PAGE 22
REGISTRATION .... PAGE 23
SCHEDULE ..... PAGE 24

Don't miss it!

Mobile BEAT
The DJ Magazine

EQUIPMENT

In Search Of... 30
It's Hot 60
DJ Shopper 66
Scoops:
Redi-Ramp 44
GLI CD-5000 CDP 70
Vestax MW-3000 mixer 72
Gemini RM-800MH1 wireless .. 74
Denon DN-2500F 76
Shock Terminator 76
Community CSX speaker 80
Tech Talk 82

MUSIC

P.S.W.C.D.T. 16
Music News 86
Remix Rave 93
DMA Top 50 Chart 119

PERFORMING

Hillbilly Rick: Macarena 18
10 Commandments Part II 56
DJ Sex Talk 120

KARAOKE

The Karaoke Zone 100
Karaoke Fest 101
Music Maestro Scoop 104

ETCETERA

Feedback 8
Juice 14
Ad Index 119

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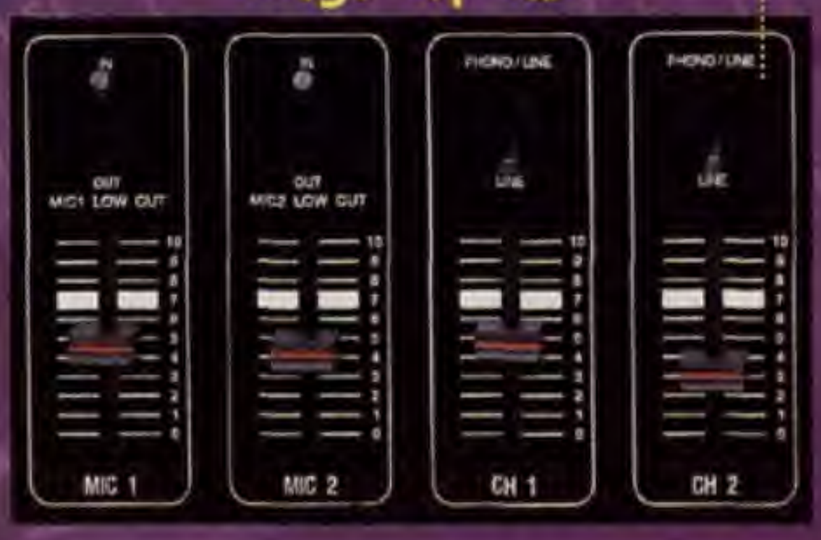

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FEEDBACK

TOUGHER TRUCKS

I was a little annoyed with your article on getting to the gig in style ("Gear Boxes," November '96). I've been spinning for 15 years and the first thing I consider when purchasing a vehicle is the payload capacity. Not one of your vehicles mentioned this. The Dodge Caravan is nice for the guy who works a few times a month, but if you do this for a living, the springs (even in the heavy duty package) won't handle the weight of all the equipment. Another problem is the wear and tear on carpeted vehicles. My vehicle is considered to be quite stylish, less expensive than most of the vehicles listed, can transport six adults along with two sets of speakers, a full light show (including three trusses), three cases of CDs and a full rack, plus whatever else I might need. It loads and unloads very easily and, I am amazed that you never brought it up. It is a Dodge Ram 1500 Extended Cab Pickup, with a solid cap. Most of the vehicles you mentioned are not practical for the constant riggers of road use and any kind of real light show.

Christopher Roman,
Advanced Audio Concepts
Walpole, MA

The following letters were all in response to "Weekend Warriors", Mark Johnson's article in the November '96 issue.

A LICENSE TO STEAL

I do not have a problem with the single unit MDJ. I agree that there are a lot of them out there, and it is hard to make a living as just a DJ. What I have a problem with is the person who has a CD player, a set of speakers, and a CD collection. Then they go out and make a couple hundred bucks on a Saturday night. This is what is killing our business. These people come in, under price the going market rate established by the full-time companies, and take away our business. It is because of this "low-balling" that those of us who are full-time DJs can not make a living without a second job.

I started out 14 years ago as a single unit MDJ, but over the years have expanded to a multi-unit service. I feel that if our business could become regulated in any way, it would cut down on the practice of under pricing, thus making it a more profitable endeavor for all involved. Through regulation we can make sure that people are providing quality service. One of the biggest problems we face is that of the uneducated customer. It is difficult to convince a customer why your service is worth $100 more than the next when the customer believes that "anyone can play music." If we had some type of regulation, such as licensing, it will not just be our word. We will have documentation to show them; this would give us added credibility with the customer.

Sean M. Meaney,
Sterling Entertainment
Tempe, AZ

FULL TIME AND LOVING IT

WOW! Yes you can make a living as a full-time single system operator and I'm here to prove it! If you have a desire and the will, you can do anything. I've been a single-system operator, FULL TIME for 11 years. Yes, I'm married. No, I don't have 2.5 kids, only one. Yes, I have van payments and I'm sorry but, I rent. And the biggie — yes I earn over $35,000 a year.

If I have any problems it's because the "weekend warriors" charge a price that is so low it's disgusting. And yes, I have friends who are weekend warriors, but they are not cheap.

If you figure only working two days a week, Friday and Saturday or Sunday, multiply that by 52 weeks — that's 104 days. Now let's say you can't work them all, so now you have 70 shows (I did 116 last year) at $450 each (a conservative number) that means you would make $31,500. Now let's add in some weeknight club gigs, weeknight Christmas parties (that we full-time guys can do), oh yes and let's not forget the mid week graduation parties, afternoon gigs at the retire-

ment home, the occasional men's group that hires you to provide sound for their press conference (also in the afternoon) and what about those school proms for $600 and $1,000 a night! Hey, let's not forget about mall fashion shows. You get my point?

When I'm not out at a gig and while you are working, I'm home answering my phone — booking gigs, meeting people, playing games on my computer, going to lunch with my wife and talking to other full timers on the phone. Why? Because we can!

Being a single-system operator full time is something I'm very proud of. I may never have a six figure income, but I don't have to run home on Friday after work to get to my gig.

You say the two jobs never have a conflict, wrong! The jobs are there during the week, you just can't do them because you are not full time. And with gigs on the weekend, when do you spend quality time with your wife and kids? Some people give up way too much to own a five bedroom house. Just so you don't think my wife is a doctor or a lawyer supporting my habit, she is a Middle Eastern belly dance instructor and performer (plug, plug). She does what she does very well and provides herself with a comfortable income.

It just depends on your priorities. I love being my own boss and doing what I do best and giving it my full-time attention since 1985.

Chuck Lehnhard
Spectrum Mobile DJ
Santa Rosa, CA

We Want Your FEEDBACK!

Write: Mobile Beat Magazine
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THE FRUGAL DJ

While reading "Weekend Warriors" in the November '96 issue of *Mobile Beat* I had one of those "Twilight Zone" moments. The article says I'm a myth! I've been called worse, understand, but that's a heck of a way to grab a person's attention. With all due respect to Mark Johnson, there are quite a few of us one-system-one-DJ mobile operators out here!

When I started my DJ business in 1979, I made a decision early on. Having an unreliable partner who frequently would back out of a gig, I decided the only one I could truly depend on is me. This ruled out being a multi-system operator right off the bat! After our inevitable parting of the ways, I struck out on my own.

If you want to get rich, or even be well off, then this lifestyle is definitely NOT the way to go! There's a definite cap to the income a full-time single system jock can make! But it's not as grim as it looks either. I've learned a few tricks to maximize resources and cash flow and yet deliver a truly premium DJ show!

First, forget about an office. Work from home if you can. Next, don't depreciate your equipment at tax time! Write it all off at once! This will have the effect of lowering your profits on paper so you can keep more of your earnings without having to fudge! It also gives you incentive to add and upgrade, because the more you spend, the more you keep! This has kept me on the cutting edge since day one.

Secondly, you're not limited to weddings on weekends! Every bar, nightclub and roller rink needs a DJ, and of course there's that "Holy Grail" called radio that, if you're lucky, can fill the gap! If you're a tech head, there's even sound and lighting installation work to be had. Being a full-time DJ encompasses so much more than spinning a wedding or reunion.

I won't start dissin' the so-called "weekend warriors" who have to work a "real" job to make ends meet — it's a tough, expensive world — but rest assured, the full-time, single system DJ is alive and well.

Stu Chisholm
Stu & His Crew DJ Service
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The American Disc Jockey Association will be announcing the winners of the 1997 American Disc Jockey Awards January 6, in Las Vegas. Presentations will include: ADJA Chapter of the year, Best Club DJ, Best Country DJ, Best Tech and Best KJ along with inductees into the ADJA Hall of Fame. In addition, competitions for several other honors will take place live with audience members voting on the spot. If you'll be in Vegas for the Mobile Beat Show, the place to be on Monday night (after the DJ Dream Team performs), is the St. Tropez Hotel ballroom (500 yards from the Crowne Plaza). If you would like to be a contestant (or would like more information), contact Ken Knotts at (714) 634-1774 or fax: (714) 634-1098. The $30 ticket charge includes hors d'oeuvres and a souvenir black tie. Make checks payable to: The American Disc Jockey Awards, 1015 Katella Ave., Anaheim, CA 92805

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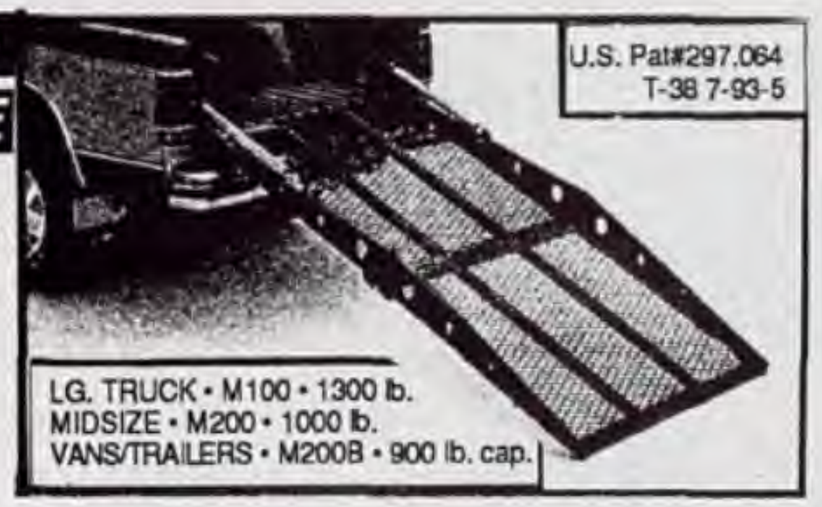

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JUICE - CONT'D FROM PG 14

DJU BOOSTS THE PROFESSION

Since holding its first class in 1995, the New York Disc Jockey Entertainment School has made great strides in proving the value of proper DJ training. The school, founded by Frank Garcia (owner of Mainline Lighting and Sound, in Flushing, N.Y.) has been featured in several non-industry publications including *Small Business Opportunities*, *New York Newsday*, and *The New York Daily News*. By reaching outside the industry, the school not only attracts individuals who want to become Mobile or Club DJs but also shows the public in general that there's more to being a DJ than just spinning tunes. Courses offered by the school include vinyl and CD mixing (three levels), how to MC popular events such as weddings and bar/bat mitzvahs, music programming, games, understanding sound and lighting systems and much more. Aside from a proper education, grads get help with job placement, discounts on sound and lighting systems, equipment rentals and music, use of practice facilities and more. Classes are forming now. For more information, call (718) 359-4848.

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– **Sean Dasmann, AMS Owner**
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– **Todd Henry, AMS Owner**
(Formerly Mr. Music)

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AND THE SURVEY SEZ...

BY ROBERT A. LINDQUIST

Knowing who your competitors are and what they charge is essential to your advertising and marketing efforts. So Rich Strage of **DJ's to Go** in Liverpool, N.Y. (near Syracuse) hired an outside source to call every DJ service (advertising) within a 60 mile radius. He had the caller ask about price and options, and had them rate the phone manner of the person called. The results of his survey were surprising. After calling 35 area DJ services, ten of the calls were answered professionally by someone knowledgable of the service, four were answered by someone who could only take a message and 21 were answered electronically. Of the 25 calls where a message was left (live or electronically), only 10 services ever returned the call.

Fast callbacks=quicker cash

Based on 20 completed surveys, the average price for a four-hour job was $336. The majority were in the $250 to $300 range for a basic "music and MC only" DJ booking. Only one of the 20 quoted a significantly lower price; and those at the higher end included options such as lightshows and karaoke. Twelve offered discounts to clients who wanted only music — without an MC (I wonder what they charge to not play the Macarena?). Deposits ranged from $50 to 50 percent on the total. Of the 20 companies where a contact was made, the caller felt that all were enthusiastic and helpful.

So the next time you find yourself a bit discouraged by the competition in your area, remember that over 40 percent of those who you compete with are probably trying to slide through with a halfhearted effort. They may get a few jobs, but they won't build a business.

NUMARXISM

Over the years Numark has seen its DJ equipment used in many weird and wonderful places around the world. Now, Numark's Export Director, Nick McGeachin, reports that a DM1180 mixer and CD7020 dual CD player have been installed inside the Kremlin in Moscow. Nick says it's part of a grand modernization of the Kremlin ballroom by Boris Yeltzin. Contractors recommended the Numark products for those special evenings when Mr. Yeltsin wants to get down and strut his funky stuff with visiting dignitaries. Nick commented: "We were hoping that a favorable result in the recent elections would lead to an increase in our Russian sales, but this one really surprised us. Maybe this will be the beginning of Numarxism in Russia" ...Ouch!

cont'd page 12

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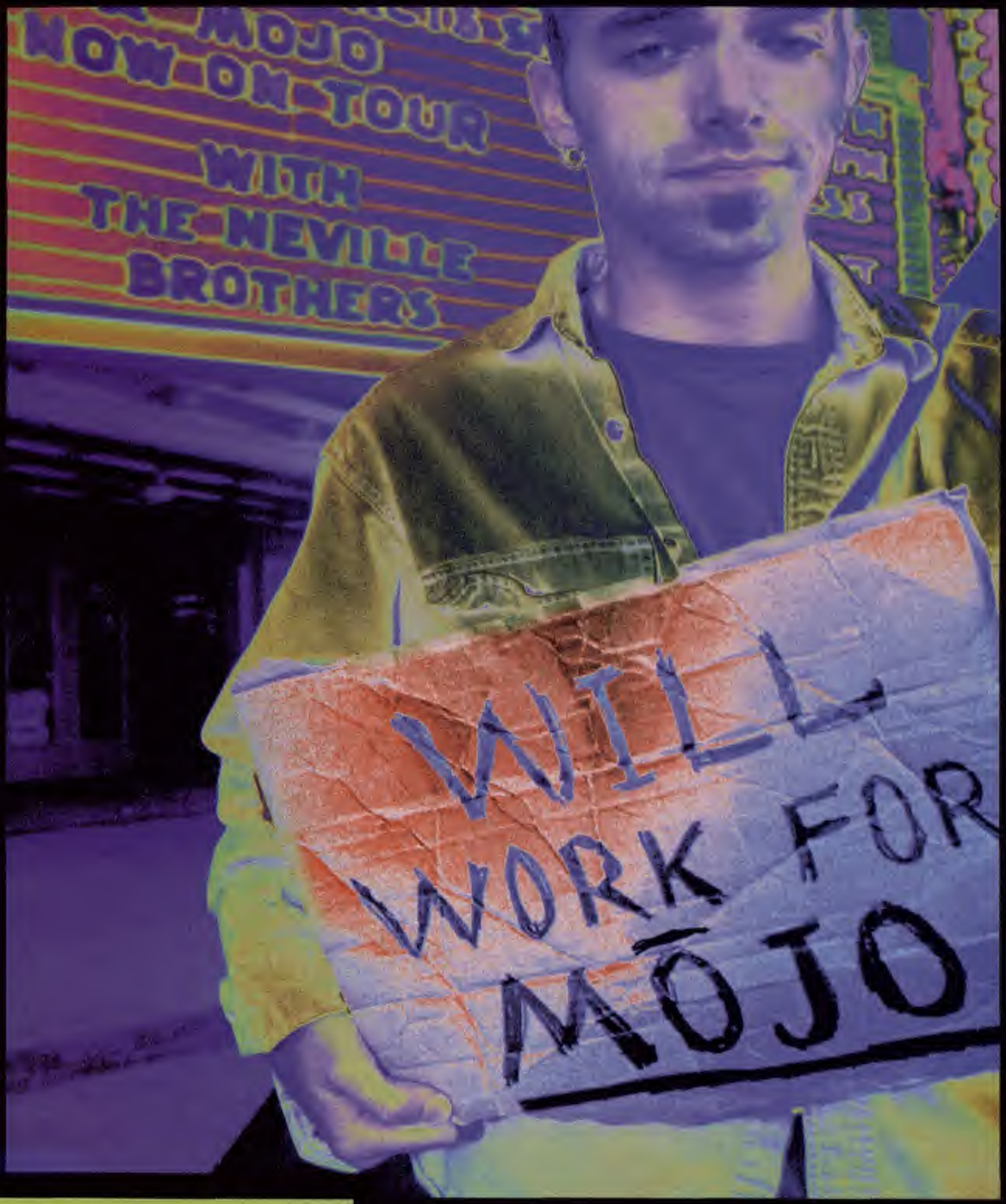

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To melt the crowd... TURN UP THE HEAT!

It's the annual company party and everyone is watching the boss, waiting for he (or she) to break the ice and hit the dancefloor so they can follow. Or perhaps they are just hoping the boss leaves early, so he won't see what party animals they are out of the office. These people are together over 250 days a year, eight hours a day. Now, for just four or five hours, they have come together to cut loose, put on their dancing shoes and have some fun.

We know from our experience that some office get-togethers are very awkward as employers, employees, supervisors and workers struggle to assume somewhat equal roles. So it becomes our challenge to break down the barriers. We must assume that everyone is there to have a great time and we're there to meet, if not exceed, their expectations. The secret to a successful office party is to break the ice early. Once you get people on the dancefloor the first time, they'll keep coming back for more.

We know from our experience that some office get-togethers are very awkward as employers, employees, supervisors and workers struggle to assume somewhat equal roles.

Any successful comedian will tell you the key to getting laughs is timing. The same is true with a successful party, especially an office party. Along with finding out what types of music to play and when, make sure the person who books you tells you of any special events planned during the evening. Some office parties will require cocktail and dinner music. There may be door prize drawings and speeches, so be prepared to assist with these nonmusical aspects. For instance, have the microphone available for their use. They may ask you to pick names or numbers out of the hat for prizes and do the announcing.

(Tip: recommend that the door prizes be given out in intervals, not all at once. This will help ensure that the dancing begins earlier and that the crowd will stay for the duration, even if they did not initially come to dance.)

Often, speeches run longer than anticipated or the dinner is served late. Those events are out of your hands, but your help in keeping the party on track will be greatly appreciated.

When the dancing phase begins, there are two approaches to take with the first song. You could begin with one of the songs on this issue's Top 40 Icebreakers List. These are some of the best all-time great show starters. All of the "twist" songs listed charted over 30 years ago, yet are still loved by all. The top song, the Macarena, is a DJ's dream come true. Finally a song with a dance everyone can do.

The other approach to take is to begin the evening with a very familiar ballad. Everyone can slow dance, even if it's to move slowly in a circle. After one, but no more than two slow songs, pump up the mood with an ice breaker from the list.

KNOW YOUR CROWD!

Most office parties have an equal mix of men and women, since most are for the employees and their spouses; but some office parties are just for the workers and, because of the nature of the work force, may have a majority of one sex or the other. Luckily, songs like the Macarena, The Twist, The Electric Slide, and Chicken Dance don't require a partner and are perfect for such occasions.

Finally, if you have a crowd that's reluctant to participate, consider "tricking" them. Get the photographer (or anyone with a camera) to help you out. Tell the crowd that the photographer wants everyone to get on the dancefloor for group pictures. After the photos, hit them with your best ice breaker before they have a chance to sit down. It's a bit cheesy, but when the crowd really wants to dance, it doesn't take much to melt the ice.

by Jay Maxwell

MAXWELL'S ALL-TIME TOP 40 PARTY STARTERS

1. Macarena ..... Los Del Rio (or Los Del Mar)
2. Electric Slide ..... Marcia Griffiths
3. Let's Twist Again ..... Chubby Checker
4. Y.M.C.A. ..... Village People
5. Hokey Pokey ..... Ray Anthony
6. Chicken Dance ..... Various
7. Celebration ..... Kool & The Gang
8. Love Shack ..... B-52's
9. We Are Family ..... Sister Sledge
10. Shout ..... Animal House Soundtrack
11. C'mon N' Ride It ..... Quad City DJs
12. Gonna Make You Sweat ..... C + C Music Factory
13. Shoop ..... Salt-N-Pepa
14. Brown Eyed Girl ..... Van Morrison
15. Whoomp! (There It Is) ..... Tag Team
16. Swing The Mood ..... Jive Bunny
17. Conga ..... Gloria Estefan
18. I'm So Excited ..... Pointer Sisters
19. Get Ready For This ..... 2 Unlimited
20. Boot Scootin Boogie ..... Brooks & Dunn
21. Old Time Rock & Roll ..... Bob Seger
22. Mony Mony ..... Billy Idol
23. Takin Care Of Business ..... B.T.O.
24. The Twist ..... Chubby Checker
25. Jailhouse Rock ..... Elvis Presley
26. Twist And Shout ..... Beatles
27. Push It ..... Salt-N-Pepa
28. In The Mood ..... Glenn Miller
29. December 1963 (Oh What A Night) ..... Four Seasons
30. Hot Hot Hot ..... Buster Poindexter
31. This Is How We Do It ..... Montell Jordan
32. Rock Around The Clock ..... Bill Haley & His Comets
33. Baby Likes To Rock It ..... Tractors
34. Tootsie Roll ..... 69 Boyz
35. All I Want To Do ..... Sheryl Crow
36. Wild Thing ..... Tone Loc
37. Sumpin New (1, 2, 3, 4) ..... Coolio
38. U Can't Touch This ..... MC Hammer
39. Wild, Wild, West ..... Escape Club
40. Bad, Bad Leroy Brown ..... Jim Croce

Jay Maxwell owns and operates Jay Maxwell's Music by Request in Charleston, South Carolina.

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MACARENA

HOTTEST DJ SPIN OF '96

by "Hillbilly" Rick Meyer

The Macarena has become the most popular dance craze in recent memory; its popularity has grown even more extensive since *Mobile Beat* last published a "how to" on the dance (March '96 issue). All summer long it was glued to the top of Billboard's Hot 100. And there was hardly an event where the DJ dared not play it. Why? Because it's fun and it's easy.

Now that the Macarena has established some staying power, numerous variations are appearing. While most of the time dancers turn to the right, I've also seen them turn to the left. I've even seen folks do the dance without ever getting out of their chair. And while we expect the Macarena at weddings, parties, country dances and retirement homes, it's being done in swimming pools, on golf courses, baseball diamonds and in the funny papers. Vice President Al Gore even demonstrated his version of the dance at the Democratic National Convention.

With the Macarena showing little decline in popularity, I contacted a close and reliable source (my sister) who has lived in Spain for the last 30 years for a little background on the song, and the duo Los Del Rio. Born in Dos Hermanas, near Seville, Rafael Ruiz and Antonio Romero had recorded 31 albums of rumba-based southern Spanish roots music, mostly for entertaining the middle aged crowds in small towns across Spain. The band had nothing to do with youth culture... until Macarena.

Romero says his inspiration for the Macarena was a flamenco dancer named Diana Patricia, who he met on a trip to Caracas, Venezuela. Antonio, taken aback by her beauty and charm, uttered "Give joy to your body, Macarena, for your body is there to give joy and good things." According to Patricia, "When the song became popular, Antonio told everyone it was all my fault. In my country, I am known as Macarena."

The song originated in 1992 and was out by spring of 1993. In the lyrics, Macarena, a young girl named after the revered virgin from Seville, learns her boyfriend has joined the army and retaliates with a night on the town. But more than the lyrics, the simple rhythm and steps were contagious! Soon thereafter, the song was on its way to No. 1 in all Latin countries before RCA released the Bayside Boys' mix in 1995 and the spread continued into the U.S.... the rest is history!

RIDIN' THE TRAIN INTO '97

With the Macarena a regular on your mobile playlist, you may be asking, 'what's next?' My guess (and I'm not alone) is "C'Mon Ride It (The Train)," by the Quad City DJ's. While this was released over the summer, it is now getting into the mainstream nationally. Jay Maxwell charts it as one of his Top 40 best songs to kick off any show. (see PSWCDT, "Icebreakers," page 17). If you don't have it, you'll need it for your holiday parties. It reminds me of the Locomotion, only far more funky. Crowds are dancing to it in a train fashion with lines moving back and forth. It also has some body thrusts that make it more for the young at heart (or those wishing to perform a mating ritual). When going down the track, don't look back, just keep on chugging along! And get your dancers to give out a big WOOO! WOOO! Just for you!

As always, for comments, questions or suggestions don't hesitate to give me a holler!
"Hillbilly" Rick, R 2 Box 150 A, Haubstadt, IN. 47639, tel: 812-867-3401, fax: 812-867-1082, e-mail HILLBILLYR@AOL.com

HOW THEY DO THE "TRAIN" DANCE AT CLUBS I HAVE VISITED

Holding your hands chest high, bump your elbow to the right then left (kind of like elbowing somebody you don't like!) Then reach up with your right hand and pull the train whistle to the song.

Repeat the series by bumping your elbows to the left then right, then reach up with your left hand and blow the train whistle.

Roll your hands around each other (like the rolly polly), reach up and blow the whistle with your right hand. Then repeat the series by reversing the hands. Reach up and pull the whistle with your left hand.

While doing these hand moves you are also doing right shuffles then left shuffles forward with lots of hip thrusts.

Adding a Hillbilly Twist to this, I borrowed something I saw Billy Majors do for a different dance down at the Cotton Eyed Joe in Knoxville. When I get a big group together, I get out my rechargeable 500,000 candlepower spot light. Turn the lights down, fire up the long version of the song, open up the doors and do the Train dance out doors, through parking lots, around buildings and even through hotel lobbies! The engine is your most important dancer, making figure 8's with the spotlight while leading the train wherever he or she wants them to go!

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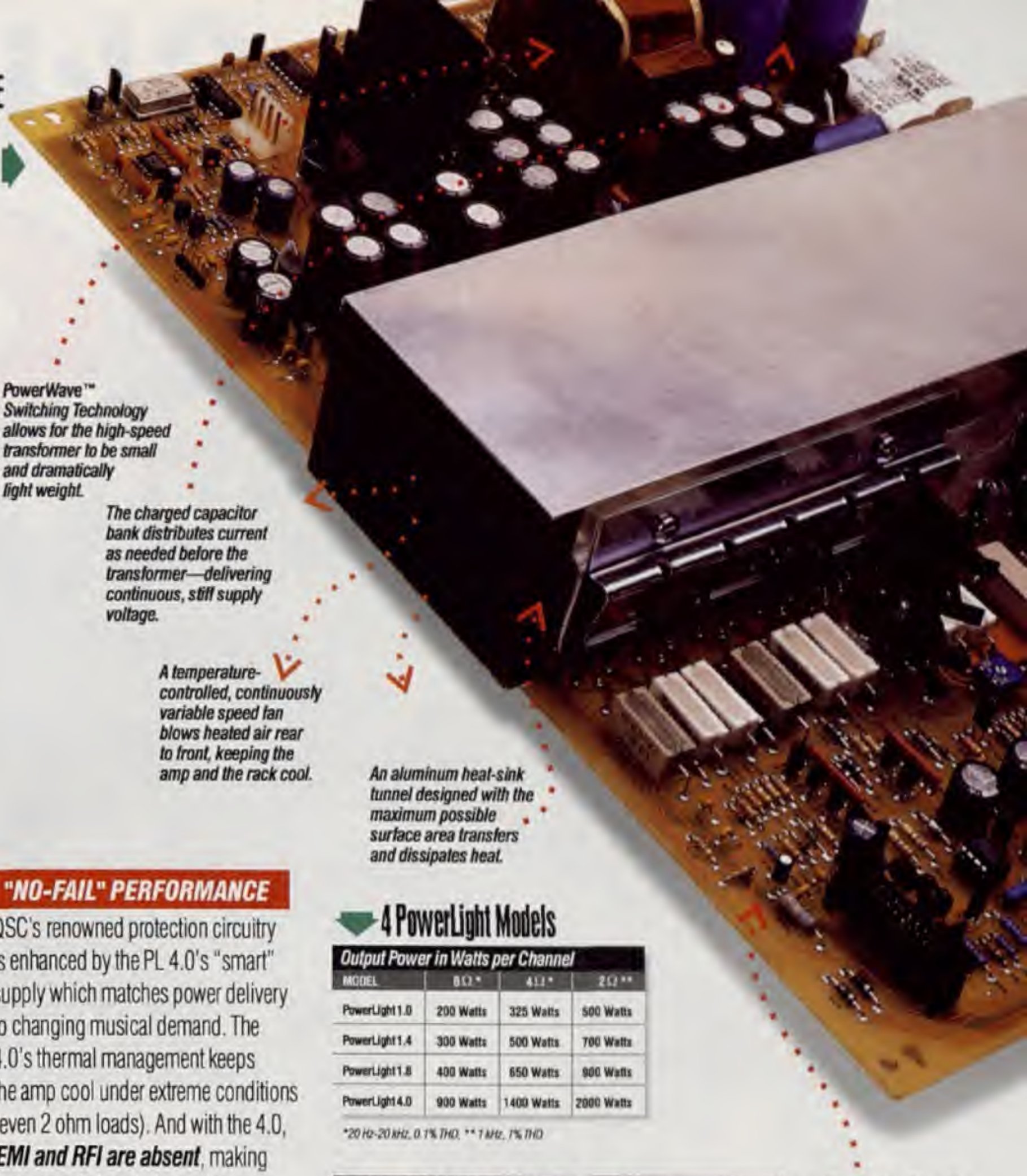

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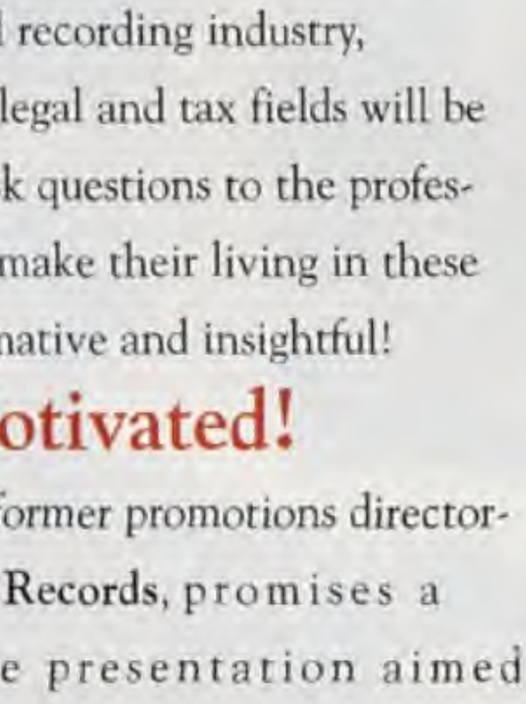

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10AM-5PM Registration

Noon-5:30PM Seminars

#1 - "How To Survive Large Companies" For the single operator intimidated by large companies.

#2 - "Sound Choice KJ Seminar & Workshop" How to develop new markets, expanding your business through rentals and sales of products, common operator problems and more!

#3 - "School Dances" Working with larger sound systems, lighting, video, music formatting and more!

#4 - "Newsletters, Printed Materials, Keeping In Touch." How to get your message across in print. Prizes to be awarded for best brochure presentation.

#5 - "Finding The Bride" What brides are looking for in a DJ at bridal shows. An inside look at these shows and the many ways to increase your business through them.

#6 - "Pioneer Workshop": Beatmixing with CD.

8:00-MIDNIGHT "Show Kick-Off Party!" (Wear Your Wackiest!) Cash prizes awarded to the wackiest outfits. Modern Tracks/Mobile Beat Ultimate Trivia Contest winner announced.

MONDAY JANUARY 6, 1997

10AM-5PM Registration

11AM-6PM Exhibits open

11AM-6:15PM Seminars

Open Mic

For all DJs and KJs poolside from 1PM to 11PM

#7 - "The 1099 Subcontractor" by Bert Purdy. Bert holds a BS in accounting from Northern Arizona University and a MBA from UNLV. During his 27 years with the IRS he was a Revenue Agent, Appeals Officer and Associate Chief. He is currently in private practice specializing in income/payroll taxes. You've got questions? Bert's got answers!

#8 - "DJ 101" Part 1: A two-part program for the novice DJ or those looking to brush up on the basics. Great for multisystem employees. Send your crew!

#9 - "Tech Talk" How to bi-amp, tri-amp, and just generally get more power out of your system. Plus: A look at great sounding small systems of the future.

#10 - "Bookings Through Agencies and Party Planners" They can get you the bucks if you know how to play the game.

#11 - "Increasing Your Profits" Exploring hot profit opportunities such as new outlets, networking, promotion, advertising, price evaluation, benefits, guarantees and upselling.

#12 - "Video Dance Party" Featuring: Video Extraordinaire, Ham It Up, VH1, MTV, CMT, Chroma You, and Bringing Back The Years.

#13 - "How To Expand Your Mobile DJ Operation" Everything you need to know about obtaining funds, cash flow, finding and keeping employees, incentives for employees, insurances and retirement plans.

#14 - "Beating Burnout" Key points include: Recognizing the symptoms of a 'Workaholic', identifying the side effects of overwork, dispelling the notion that you are indispensable, the difference between effective and efficient and much more.

#15 - "Organization" How to get your business better organized and systemized.

#16 - "More than the Macarena" Latin music for non-Latin DJs. Exploring the growing Latin music market and dances.

#17 - "Robotic Lighting, Design, Dichroic Colors." Talk shop with other pros about all types of lighting, effects, colors, glass gobos, care and maintenance and trussing.

#18 - "Karaoke Koncerns" Part 1: Hosting skills, microphone techniques, encouragement and handling of singers' vocal techniques.

7:30 PM Marci & Frank: "The Wedding" The Dream Team of DJs and Party Hosts compete to take part in the first wedding reception of DJs for DJs! (see sidebar)

TUESDAY JANUARY 7, 1997

10 AM-3PM Registration

11AM-5PM Exhibits open

11AM-5PM Seminars

#19 - "Marketing & Surfing The Internet"

#20 - "Payroll & Taxes" Bert Purdy.

#21 - "Flashpoint- A swift kick in the aspiration" Special guest: Douglas Cox. Doug has worked with Aretha Franklin, Ray Charles, Patti LaBelle and many stars while at Atlantic Records. He credits much of his inspiration to his friendship with the late Bobby Darin and Otis Redding. He now travels the world delivering a passionate presentation aimed at helping owners of businesses, small and large, achieve their greatest success. His talk will center on The Spirit of Success: 1. Maximizing individual performance; 2. Super communications; 3. Teampower; 4. Spirit of the event. *"No one rekindles the fire and passion for success like Douglas A. Cox. His understanding of the human spirit is unrivaled, his ability to unleash its power is legendary."*

#22 - "Power Networking Techniques" How to benefit through business associations; building lasting client relationships.

#23 - "Karaoke Koncerns" Part 2. Equipment: Requirements and Possibilities.

#24 - "Bar & Bat Mitzvahs" From the simple one-person show to the full production show. The right music, ceremonies, and pricing.

#25 - "DJ 101" Part 2: Second half of program dealing with the basics of performing and running a DJ operation. Great for multisystem employees.

5PM - Exhibits and seminars close.

7 PM -'til? Post Show Party featuring Special DJ/KJ Showcase at **THE BEACH**, Las Vegas' hottest night spot!

Can you make the team?

If you're planning on being at the Mobile Beat DJ Show and Conference in Las Vegas, why not try out for the DJ Dream Team? This most-honored gaggle of party hosters will have the esteemed pleasure of leading the reception for Frank and Marci, who will be married at the show on January 6! If you'd like to try out for the team, all you have to do is prepare a short audition tape (audio only) featuring your vocal talents. Include a few general announcements (with and without music background) along with your presentation (with music) of the cake cutting and garter and bouquet toss. We would also like to hear a simple mix of four or five dance songs; and if you have an unusual wedding idea be sure to include that as well. Finally, if you have a new audience participation dance, include the music, song title, artist, name of the dance and step instructions. Send your audition tape to: DJ Dream Team, c/o John Rozz, 207 North Colony Street, Wallingford, CT 06492. Hurry! Deadline is December 18, 1996.

Are your ready for the...

World's Most Entertaining Wedding Reception?

by Steve Wozniak

It's time once again to jump start our Pentium-powered magic carpet and hit the skies in search of another fascinating story of DJs in action. This trip we're off to Myersville, Maryland, soon-to-be home of soon-to-be newly-weds Mr. and Mrs. Frank and Marci Whyte. Frank and Marci will be the first DJ couple to exchange vows and celebrate their nuptials with hundreds of other DJs in attendance. And it will all take place at the 1997 Mobile Beat DJ Show and Conference in Las Vegas in January.

Not only does their combined résumé include a burgeoning music service (RadioPro Mobile Dee Jays) in two states, but also a radio/TV broadcasting career, two regional Emmy awards, a new DJ software program for clients, a knock-your-socks-off presentation folder, an engineering career, a marketing career, author of an airline pilot training curriculum and a forth coming marriage license! These people are really GOOOD!

WEDDING BELLS WILL BE RINGING!

The wedding ceremony, January 6, is to be performed at the Crowne Plaza in front of hundreds of Mobiles, and is billed as the "first wedding of DJs, by DJs, for DJs." Their ceremony and reception will feature many Mobile DJ veterans along with a "Dream Team" of leading Mobile DJs from across the United States and Canada. "It's become a nationwide event," John Rozz, trade show manager said. "I've received video tapes from countless Mobile DJs vying for one of the spots available to entertain at the reception. There will also be additional time available for other DJs

continued on page 28

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Photo courtesy of Strictly Rhythm

UNDERGROUND HOUSE DJ ROGER SANCHEZ HAS EARNED AN INTERNATIONAL REP WITH HIS REMIXES OF HITS LIKE MICHAEL JACKSON'S "JAM" & KATHY SLEDGE'S #1 SMASH "TAKE ME BACK TO LOVE AGAIN." HE NOW HAS HIS OWN LABEL, NARCOTIC RECORDS.

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continued from page 26

to become involved. It's really going to be something special!"

RADIO ROMANCE

Recounting their courtship, Frank Whyte explains, "Marci Shaffer and I worked 30 feet from each other's desk for five years in Washington, D.C. One night, I was working an airshift at a local radio station when Marci called. We both had just concluded relationships and she was feeling depressed. We talked for a while and I played a song for her. Since that time, we've been apart only as long as my business trips mandate!"

THEIR FIRST CHILD

Now who could have thought this courtship would produce a baby prior to their impending Vegas marriage? In this romance, however, they're the proud parents of a new Mobile DJ company, RadioPro.

RadioPro's beginning was atypical of most start-ups. During its first year, they had no business at all. "First, we purchased equipment and built racks and speaker supports that could roll onto our customized ramp-equipped vans," Frank recalled. "Then we spent considerable time training DJs. We actually turned down shows until we were ready!"

It was planned from the company's inception in 1994 that Marci would handle customer service and Frank would manage the data operations. "I asked my friends and co-workers about their experiences with wedding reception planning," Marci said. "I found a definite need for an organization that was willing to go the extra mile for customer satisfaction."

Marci became immersed in learning all that was required to move from a career in customer relations to the unique Mobile DJ profession. She's no longer surprised to return home and find a lighting truss spanning the length of their living room. She has also become quite adept at explaining the relationship between fog juice and smoke detectors to overzealous firefighters!

The wedding ceremony is billed as the "first wedding of DJs, by DJs, for DJs." Their ceremony and reception will feature many Mobile DJ veterans along with a "Dream Team" of leading Mobile DJs from across the United States and Canada.

With operations in Pittsburgh, Pa. and Washington, D.C. the couple manages six mobile units that entertain 400 shows annually. Each RadioPro DJ also hosts a radio show everyday. This gives the company the advantage of local name recognition. When working with RadioPro, these DJs can be found 50 percent of the time at wedding receptions, with the rest of their time evenly divided between other types of events.

THE EXTRA STEP

Frank and Marci are quite proud of the high standards their company has created. "Just eighteen months ago we were chasing the leaders," Frank recalled with a laugh. "Now we are the company that is setting the standards and we are the people being chased!"

These standards include a presentation folder for prospective clients; each personalized folder represents a $10 investment by RadioPro. They are assembled in-house with the name(s) of the potential customer printed on the first page. Included in the folder are tear sheets containing their service agreement and event questionnaire.

EVENT PLANNER

Selected mailings to prospective clients also include a free computer disk of their new software program, *Event Planner*. This Windows-based program replaces much of the paper music lists and questionnaires most DJs distribute. Together, with DJ/software engineer Kris Earl Phillips of Florida, Frank created the unique computer program to help their clients plan an event and to help their DJs perform at an event.

"We developed the software program after noticing that the required paperwork presented some of our clients with an overwhelming task," Frank said. As an alternative, we can now provide them with *Event Planner* at no extra charge to help lead them through the planning process step-by-step. It's an excellent marketing tool!"

FARE THEE WELL!

So once again our magic carpet has taken us to dizzying heights of wooziness. It's now time to fire up the Photon Particle Generator, and set our course for Las Vegas. Here come the DJs! See you there!

Mobile Beat's ProFiles Editor, Steve A. Wozniak, is owner of A Sound Investment Mobile DJ, Inc. Los Altos, CA.

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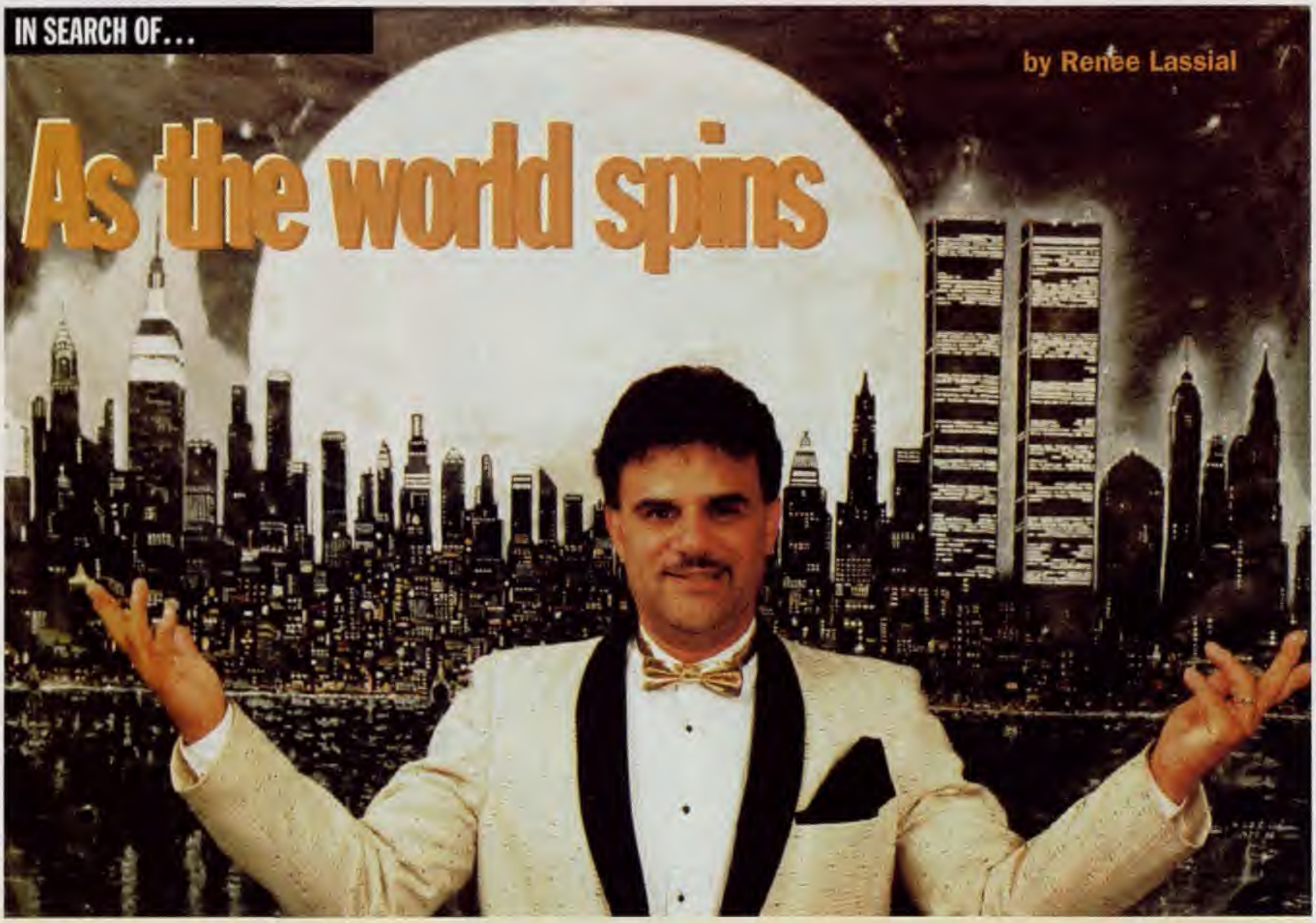
by Renee Lassial

As the world spins



THIS FLORIDA DJ HAS FOUND THE CHANGES IN THE PROFESSON ARE WHAT KEEPS IT EXCITING, CHALLENGING AND PROFITABLE

"The times, they are a changin'." Bob Dylan sang it in the sixties, and it's true today in the way you run your business. The music changes, people's expectations change and technology marches on. As a professional DJ for over 20 years, Johnny Giardina saw early on he had to either keep up or get out.

Giardina first started spinning in high school — where he was nicknamed "The Platter Spinner" — and then in various nightclubs and at wedding receptions in New York and the northern tip of New Jersey. It was the '70s. Vinyl was it and Giardina spun disco on two Technic 1200 MKII turntables. But then disco "died" by the mid 1980s; and vinyl was losing ground to compact discs.

Giardina was reluctant to accept CDs at first and with good reason. He owned a record store in New York City that was full of vinyl. He was certain dance music would prevail regardless of what name it went by, but — as he watched his CD catalogs grow — he came to the conclusion that vinyl would not. He was right in both cases.

As much as he loved his Technics, Giardina knew it was time to go CD; but the only model with a pitch control at that time was the Technic SLP 1200, a rather expensive unit designed for radio stations. Giardina bought one for his store and practiced on it daily. He soon added a second SLP 1200 and became one of the first all-CD mix masters.

In 1989 Giardina sold his store and moved to Florida's west coast where he runs his full-time Mobile DJ business as, "Johnny the DJ." When the second-generation Technic SLP 1300 became available, he traded in his 1200s. "They were incredibly faster at cueing, starting, stopping and much easier to mix with," Giardina said. However, he added, they were too heavy. Then Denon came out with the 2700Fs, which were lighter and more compact. "Though not as fast at cueing as the Technics," Giardina said, "it does have up to 50 percent pitch control, making it easy to catch beats quickly. It also has piggyback that can alternate between disc one and

continued on p. 32

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Equipment

SOUND

Denon 2700 dual CD player
Bbe462 Sonic Maximizer
Stewart PA1000 power amp
Ecler MAC50S mixing board
AB International 215 EQ
Telex cordless microphone
Furman power conditioner
Speakers:
Klipsch 2500C (2, for mid-size parties)
EAW FR153H (2, more kick for a club sound)
EAW FR253H (2, big and bad)

LIGHTING

2 Martin Roboscan 812s with controller
2 Sound Mars from Ness
2 Vertigos from American DJ Supply
2 Star Flowers from Ness
1 Tri-Star effect
Martin Jr. 900 fog machine

A bold harvest moon shines down over the city and Giardina uses this white space to write the bride and groom's names at wedding receptions.

two. As the first disc's track fades, the second disc starts up incredibly smooth and mixes without touching a button... a wonderful feature when precise beat mixing is not necessary." Giardina uses a XION XP100 hand-held organizer, which helps him locate songs quickly.

The remainder of Giardina's gear is just as professional and up to date: with components from BBE, Ecler, Furman, etc. (See the equipment list for details.) His system is mounted in carpeted cases; his CDs are kept in Univenture sleeves. The smaller bottom case, which has wheels, contains a Stewart PA1400 backup power amp and a Sound Tech X345 crossover (used only when biamping larger EAW FR253H speakers). The setup for this system takes only 15 minutes and two trips from the van. To get all his stuff from gig to gig, Giardina drives a Plymouth Voyager minivan.

His backup system consists of three carpeted cases featuring two SLP1300 CD players and an Ecler MAC50S mixer, a BBE462 Sonic Maximizer and a Stewart PA1000 amp. All of his cases are personalized with LED tube lighting on the front of the cases. The lighting is sound activated, changes color and displays his company name.

The lighting, however, is not Giardina's only innovation. Using his own artistic talents, he has designed his own business cards, brochures, business letterhead and even backdrops. He hand-painted the New York City skyline (as seen in photograph) on a screen, which he hangs behind his setup. A bold harvest moon shines down over the city and Giardina uses this white space to write the bride and groom's name at wedding receptions. He recently updated the backdrop to a three-panel screen, which folds up nicely, making it very mobile.

At any occasion, Giardina says, "Elegance, excellence, and experience are always my goal." These qualities, along with word-of-mouth advertising, keeps him on the cutting edge — not to mention booked every weekend. Times have changed and, for Johnny Giardina, things are looking up.

YOU DON'T HAVE TO BE
BIG
TO BE THE BEST!

If you would like to see your company featured in Mobile Beat's "In Search of...", or "ProFiles" send us information about you and your company. Tell us why you're the best at what you do and what makes your company unique. We love visuals so be sure to include photographs, your presentation materials or a video (not returnable). Send your portfolio to: Mobile Beat Magazine, P.O. Box 309, East Rochester, N.Y. 14445. (No phone calls please!)

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ANOTHER GREAT CONTEST!

We're looking for the Best Mobile DJ Presentation Folders

ATTENTION ALL MOBILE DJS...

interested in acquiring a certain degree of fame and fortune!

At the Mobile Beat DJ Show & Conference in Las Vegas (January 5-7, 1997), we will be announcing the winners of our first "Mobile DJ Presentation Folder Contest." Prizes worth thousands of dollars will be divided among the top three winners. All entries will also be considered for future "DJ Profiles" in this magazine!

1. General Guidelines

A panel of judges involved in the Mobile DJ profession will determine a first, second, and third place winner in the "Best Mobile DJ Presentation Folder" contest. Plus factors include: Positive promotion of the specific company and the general DJ profession.
Attractive, friendly, helpful, easily understood, believable material.
Information that fosters a desire to hire that company.
Intangibles to be decided by the judges.

2. Deadlines

All "Best Mobile DJ Presentation Folder" entries must be mailed to the office of Steve Wozniak (not a judge), before December 31, 1996 to be eligible. The address is:

Steve Wozniak / A Sound Investment
PO Box 1619
Los Altos, CA 94023-1619

3. Don't Ask For Advice!

Sorry, no phone calls or written correspondence will be accepted.

4. Judging

One entry per Mobile DJ company. All entries will be judged in Las Vegas prior to the start of the 1997 Mobile Beat DJ Show & Conference. The decision of the judges is final. Winners will be announced at the conclusion of the "Keeping In Touch" presentation scheduled on January 5, 1997. The winners of this contest do not need to be in attendance, but it would make for a nice picture in a future issue of the magazine!

5. Entries

All entries become the property of Mobile Beat Magazine, and will not be returned. However, all entrants will receive future consideration for "DJ Profiles."
Mail your entry today! May the best presentation folder win!

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What makes the difference between plain, run of the mill business cards & the really...

Wild Cards ?????

by Henry J. Ortega

There are many things to consider when creating your own business cards. Selecting a design for your business card can be downright frustrating. The simplest route is to select a stock card with a generic graphic or customize a predesigned format and let your printer do the work. The big advantage to using a stock design is the low cost. The downside is the risk that your card may look much like someone else's.

Orders can be placed for as few as 250 cards readily; the larger your order, the less you'll pay. If you are printing a single card for all DJs in your company to use, the higher number is best. If you are ordering individualized cards for each DJ in your company, or if you are a one-person operation, the smaller number may be better. If you run out of cards faster than expected, you can just pick up the phone and order more — as long as there are no changes. When buying cards for your employees, one thing to consider is: Do you really want to buy "George A. DJ" 5,000 personalized cards only to find out the next day he decided to go work elsewhere?

THE HIGH TECH OPTION

Most printers accept camera-ready artwork for use on your card, but may charge more than if you used their stock art. Providing camera-ready art means being able to do it yourself or having a friend that knows how; if you don't and have to pay a professional to do it, you've increased your cost even more. For an upcharge, most printers have an art department that will produce camera-ready work for you. This requires some lead time for back and forth proofing. They may limit the changes and edits which can leave you with something you didn't quite want, but still have to pay for. However, if you really want original cards, it's often worth paying for a professional to do the artwork, rather than turning in artwork prepared improperly, that the printer has to fix, and consequently charge you extra for anyway.

USING YOUR OWN COMPUTER

If you have joined the computer age, you have at your fingertips still an-

continued on p. 36

Cream of the Crop

A COLLECTION OF GREAT DJ/KJ CARDS AS SUBMITTED BY MOBILE BEAT READERS

BEST OVER-ALL DESIGNS

This two sided card was sent in by Laser Tracks Entertainment of Lowell, MA.
In addition to being an attention getting card, the theme changes each year.

Company

Single Operator

BEST INTERACTIVE CARD

When exposed to heat or light, this card turns from blue to white. Hard to toss.

BEST KARAOKE CARDS

Color/Photo

2-color

BEST COLOR TWO-SIDED DESIGN

Back

CRITERIA

HOW WE SELECTED THESE CARDS:

1. Usability. Is it immediately clear that the card is for a DJ/KJ?
2. Legibility. Is the phone number (with area code) easy to find? (This disqualified almost 1 out of 3 cards!) Is all type and graphics legible?
3. First impression. Does the card have a professional look?
4. Design. Does the card have an eye-catching look?
5. Originality. Is it a one-of-a-kind design?

Great emphasis was put on weeding out stock designs.

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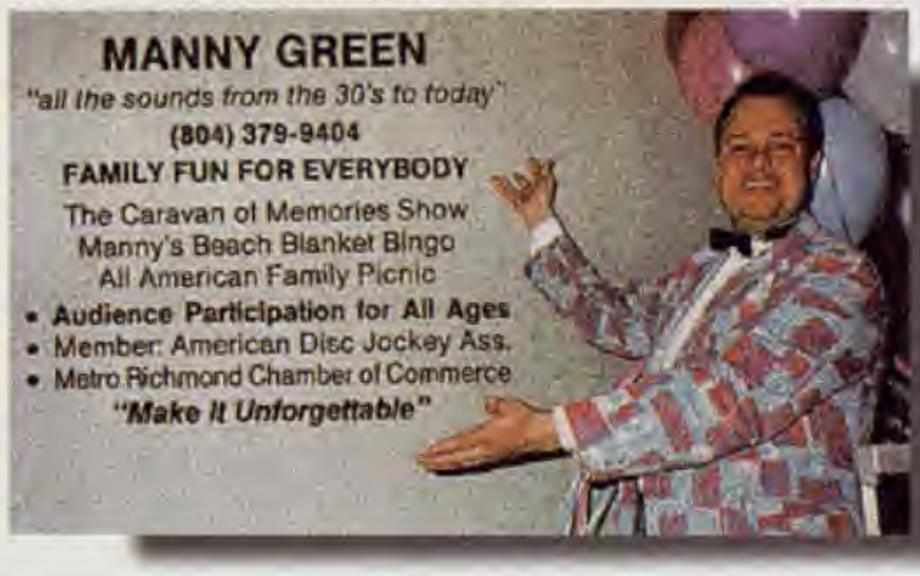
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Multi-system

BEST "I DID IT AT HOME ON MY COMPUTER" DESIGNS

Backside of Digital Jeff's card

Business cards created with a computer and color printer can be quite acceptable. Just watch the typos!

Cream of the Crop

THE BEST IN BLACK & WHITE

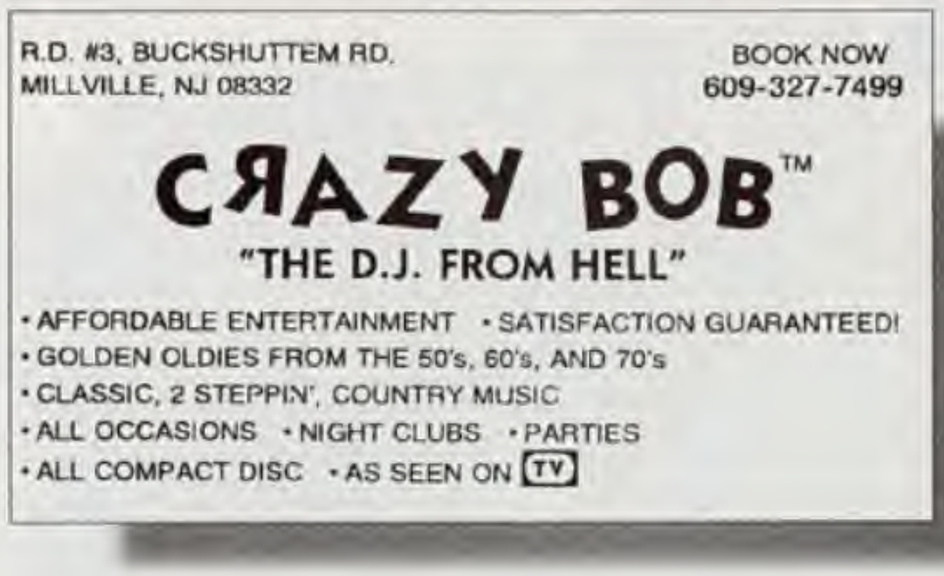
BEST VERTICAL DESIGN

BEST SLAMMIN' CARD

OVERALL BEST USE OF BLACK & WHITE

THE "I'M OKAY, YOU MAY NOT BE OKAY" AWARD

We're assuming the humor here is intentional!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Designed to provide DJs with the optimum in live performance tools, the DN-2500F offers a multitude of features that add dynamics previously unavailable in CD players. Contact your Denon dealer and find out what key you should be playin'.

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Wild Cards cont'd from p. 38

other resource. If you have a good understanding of graphics, many paint and printshop programs make it possible for you to design your cards and prepare camera-ready artwork right in your own home. Some even allow you to make up and print the cards yourself. We found that Print Shop Deluxe (around $89) has excellent graphics with flexibility to customize. Laser cut card stock runs about $10 for 250 cards. Unscored stock costs about $4 for 250 sheets. Each sheet makes 10 cards.

And while you're at it, have some matching envelopes made up. Nothing looks more unprofessional than information received from a business with a handwritten return address.

If you want to change the flavor of the card to emphasize weddings, country, oldies or just keep the image current, you can make a short run on different colored stock. Changing the phone number or background takes just a few minutes. You should save each version on disc, to reproduce any previous version quickly.

Standard office printers, such as the Hewlett-Packard Deskjet 450, handle card-weight stock just fine. The color cartridges are cheaper at discount stores. Laser scanners will permit you to scan your photos into your computer and use them as visuals in your design. Be sure to consider copyright issues when scanning other people's photos or images for your use.

Business cards are often the first contact potential clients have with your company, and you only get one chance to make a first impression, hopefully it will be a good and lasting one!

A physician's assistant by day, Hank Ortega began DJing to help out his son's high school four years ago. He enjoyed it so much he bought his own equipment and began offering his services. Now it is a welcome break from the pressures of medicine. Hank also has background experience in computers and graphic arts. He was a musician in his wild youth. High Desert DJs is located in Texas.

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You see them and hand them out everyday, but...

What does your business card say about you?

by Jeff Marinelli

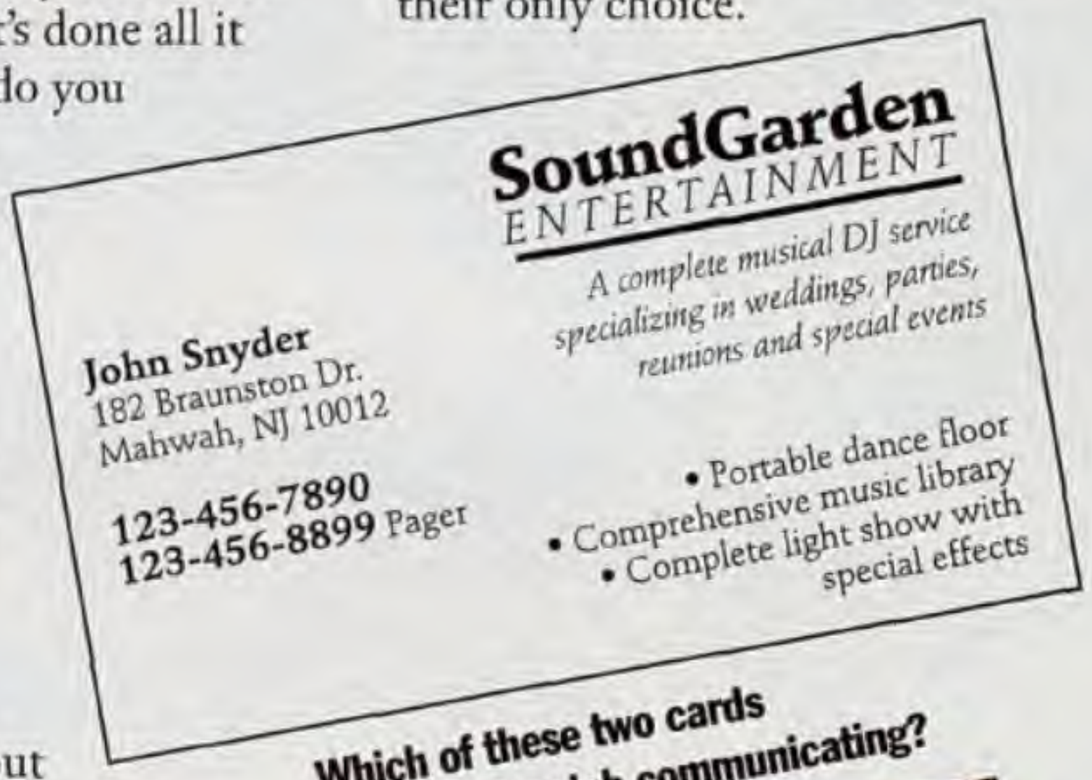
My main challenge as a graphic designer is finding the most effective ways for my clients to communicate something in print. The most basic application for solving this problem is the business card. The purpose of a business card is to tell someone your name, the type of business or service you offer, and provide a way to contact you. If it does that, it's done all it should do. But how do you know when you've done too much? And will doing too much hurt your business?

HOW ABOUT IT? WHAT DOES YOUR CARD SAY ABOUT YOU?

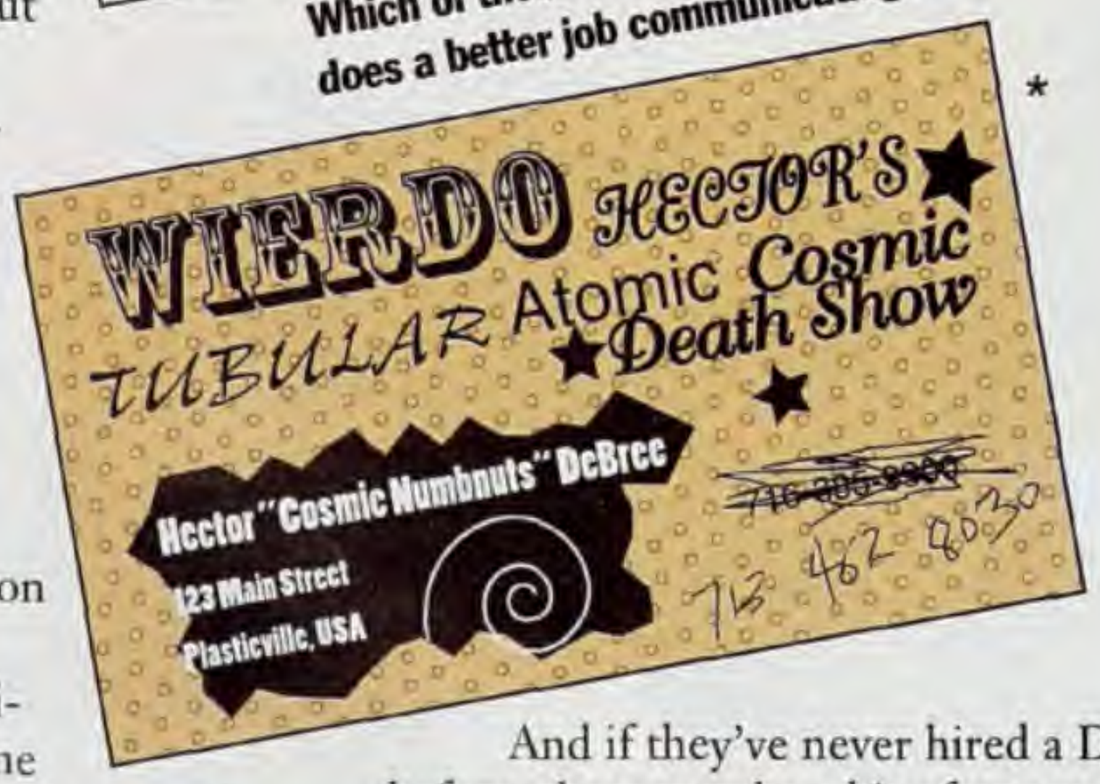
More importantly, what does it say about your business? Here are two suggestions that have worked for my clients, and hopefully, will work for you, too.

First... solve the communication problem. One common mistake that people with no design experience make is to assume that if it's fancy, it must be good (most of the time it isn't). Foil-coated stock, see-through plastic cards, cards with color photos covering the whole background of the card, and fluorescent papers might seem sophisticated, but what they tend to do is to obscure the message by making the type harder to read. If they can't read your card, how much business will you get? Plastic cards have an additional disadvantage in that they are almost impossible to write on with pen or pencil. There are plenty of nice recycled papers, and some great pastel shades, as well as (you can't go wrong) just plain white.

Second... close the deal, then go wierd. I've been around enough DJs to know that ego and stage persona are two important things that make a performer want to perform. But what you really want to do is impress them with your show, not your card. The business card is a means to get business, not necessarily something you should project your personality onto. In other words, be a performer on stage, but project a businesslike image in all your other dealings with the client. Remember, you're not their only choice.



Which of these two cards does a better job communicating?



*

And if they've never hired a DJ before, there may be a bit of uncertainty on their part. Use your printed communications to establish your credibility with a client, and your reputation, referrals and success will continue to grow.

Jeff Marinelli is staff artist for Mobile Beat Magazine and runs his own graphic design business.

TOP 10 TIPS FOR BUSINESS CARD COMMUNICATION

1. Don't trust your own judgement. It's hard to be objective about your own stuff. Ask clients or friends their opinion about your card.

2. Be sure it's readable. Stay away from fancy lettering and script type set in all caps. Recommended type size is 10 points, minimum.

3. Paper is part of the design. Ask yourself: "What does this paper choice say about my level of taste?" Your level of taste is one of the things clients are paying for.

4. Don't list your job title as "professional DJ". Also avoid "expert" and "experienced". Who would admit otherwise? When was the last time you heard someone say "I'm a professional doctor"?

5. If you don't say it, don't expect it. Clients are terrible mind readers. If possible, list the kinds of jobs you'd like to get. Many times, if a client doesn't see it, they'll assume you don't do it. And they probably won't call to find out.

6. Phone numbers are most important. Set them in larger or in bold type to help it stand out.

7. Magnetic business cards are an excellent inexpensive promotion. They'll be reminded of your name every time they use the refrigerator. Their guests will see it, too.

8. Buy a business card case. It looks unprofessional to be handing out a card that's dirty and bent from being squashed in a wallet. Presentation is everything.

9. If in doubt, get help! Hire a (ahem) designer or ask the people at the print shop. They do stuff like this all day long.

10. If you move, buy new cards. I would refuse to hire anyone who scribbled out an old phone number and wrote in a new one.

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The Martin Starflash - brighter than the brightest star

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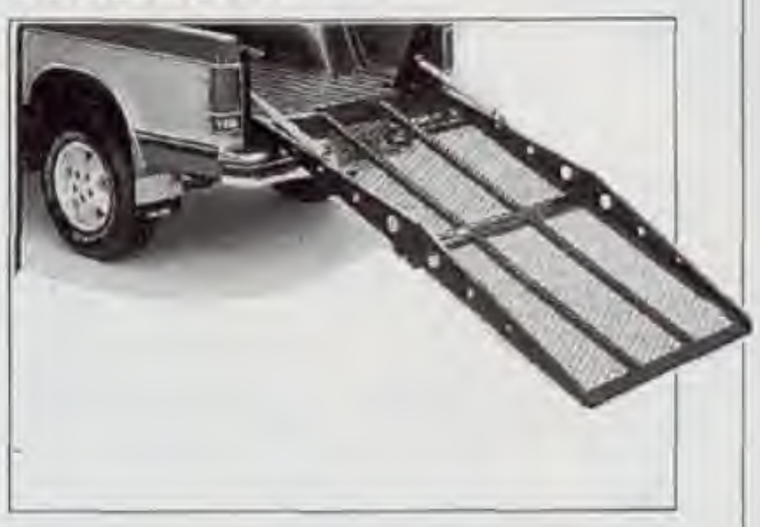
SCOOP

Big Time Backsaver

Here's an item we wish we'd heard about sooner...



like in time for our last issue featuring "Trucks, Trailers and SUVs"! Veteran DJ John S. Van Norman and Perry Shatz (J&P Products) are marketing a real time and back saver for DJs who cart their gear in a pickup truck. Redi-Ramp is a spring assisted ramp of steel mesh that mounts in place of your tailgate. When it's time to load up, just drop the ramp and roll your gear on to the bed. Redi-Ramps are available in lengths up to 85 1/2" and widths from 29" to 56 1/2". For a less permanent solution, J&P Products has the M300 Porta Ramp with the same heavy duty construction as the Redi-Ramp. Porta Ramps require no special mounting. Just hang them off the bumper or back floor edge of your pickup, trailer, van or SUV. The company also offers crank-up tripods with up to 500-pound capacity for lighting trusses and speaker support. For more information, contact J&P Products at (309) 796-2602.

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Steve Rothkin, Dancemasters Disc Jockey Entertainers

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David Klinkowski, Dance Party Productions

Mobile Beat Book Review

Usefulness	☆☆☆☆☆	*Readability*	☆☆☆☆
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Add Ons Add Up

INCREASE YOUR PROFIT MARGIN WITH A MERE $60 INVESTMENT!

by Art Bradlee

It's a fact that the highest grossing, sales-oriented businesses get that way, not because of their primary product or service but, with "add ons" — extras they get you to buy right on the spot.

"And what size fries would you like?" says the garbled voice through the speaker. Without thinking you say, "Regular," totally forgetting you didn't even want fries...

"This car has a mint interior," says the car salesman. "You should really protect it. I'll have the service department put in a nice set of rubber floor mats. It'll only add $93.12 to your total purchase price." The mats probably cost the dealer $20.

IN ADDITION TO MUSIC

What can you "add on" to the sale for the couple who just hired you for their wedding reception? Wedding invitations! It's just one way you can easily increase your profits with a next-to-nothing investment.

Typically, a couple books their DJ one year to six months before the wedding; months before they need to order invitations. You already have them booked for the music. They bought the burger, now sell them the fries! It's a simple and natural add-on for you! And don't stop with the invitations. You can sell them all the other "accessories" as well!

Based on my own experience as an owner of a DJ service, we averaged about 400 wedding receptions annually. Assuming I booked 75 percent of those who called, I actually spoke to 500 potential customers for invitations and accessories. Add to that list names from bridal shows and that number swells to nearly 800 couples. And I operated in a small city; your potential customer base could be much larger.

INVITE THEM AND THEY WILL COME!

It is a widely accepted fact that invitations should be purchased no less than three

months prior to the wedding day. Four months prior to the day, I would send out a promotional postcard (designed by the invitation supplier) inviting the couple and their buying committee (typically the mother and father of the bride) into my office to view the selection of invitations from various companies. If you've already met with the client to discuss your DJ service, you should include the promo card in with the rest of your brochures.

The presentation albums are so well done that they literally sell themselves. Once the bride and groom see what they like, they know it instantly. Your opinion means very little, so don't even offer it. As they look through the catalogs, make small talk. When they have found the invitations they like, move on to the other accessories. Once all items are selected, just write up the order on the pads provided by each company. Be very careful. Dot each "i" and cross every "t". The manufacturers will make good on any mistake they make (doesn't happen very often), but there is a reprint charge if it's your error. You could eat up your entire profit if they have to be reprinted, so accuracy is a must. Then all you have to do is fax the order. Normally, the invitations will be shipped to you in less than 48 hours. An average profit from these add-ons can easily add up to $200 per order.

continued on p 50

Sound Interesting?

If you are interested in becoming a dealer of wedding invitations and accessories, call Carlson Craft at 1-800-292-9207 and say you saw this article in *Mobile Beat Magazine*.

Invest just $60 and they will send you the famous "Blue Book" of Wedding and Social Stationary, featuring invitations and lined inner envelopes with either photo lettering (raised) or traditional lettering. You will receive $60 in rebate coupons to be used when you order, plus a video tape showing how to take orders and sell "add ons." You'll also receive a banner and ad mats for use in your advertising. Be sure to include your new enterprise in your yellow pages ad.

As your wedding sales increase over a 12 month period, you can qualify for other catalogs including the Exclusive Collection, which enables your bride and groom to create custom invitations using their own artwork. Discounts to you from Carlson Craft equal 50 percent on invitations, reply cards, reception cards, etc. and 40 percent on accessories; so you can still offer an enticing discount to your clients and still make a hefty profit!

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continued from p. 49

HOW TO CASH IN

There are numerous invitation houses including Celebrations, Birchcraft Studios and Classic Invitations. The one I used over and over (couples always seemed to select from their catalog) was Carlson Craft. Your customers will love the variety of invitation designs, styles and colors, from traditional to contemporary.

As most of the competition (i.e. printers and "invitation houses") advertise a 20 percent discount, I would give my clients a 30 percent discount on the invitations and a 20 percent discount on other merchandise. What you lose in profit per order with your larger discount, you will earn back in volume.

Most brides will also order custom matches, napkins and place cards for seating. Once you have them in your office, sell them all the accessories you can. To just take an invitation order and be done with it is closing the book on hundreds of dollars of add on sales per customer. Your bridal customers are looking for convenience, selection and service. Show (from the catalog, or invest a few bucks to have the actual items on display) and sell unity candles, ring bearer pillows, attendants' gifts, guest sign-in books, aisle runners for the synagogue or church, garters; the list goes on and on. Brides are going to purchase the invitations and accessories from someone — it might as well be you. So Invite them (into your office) and they will come!

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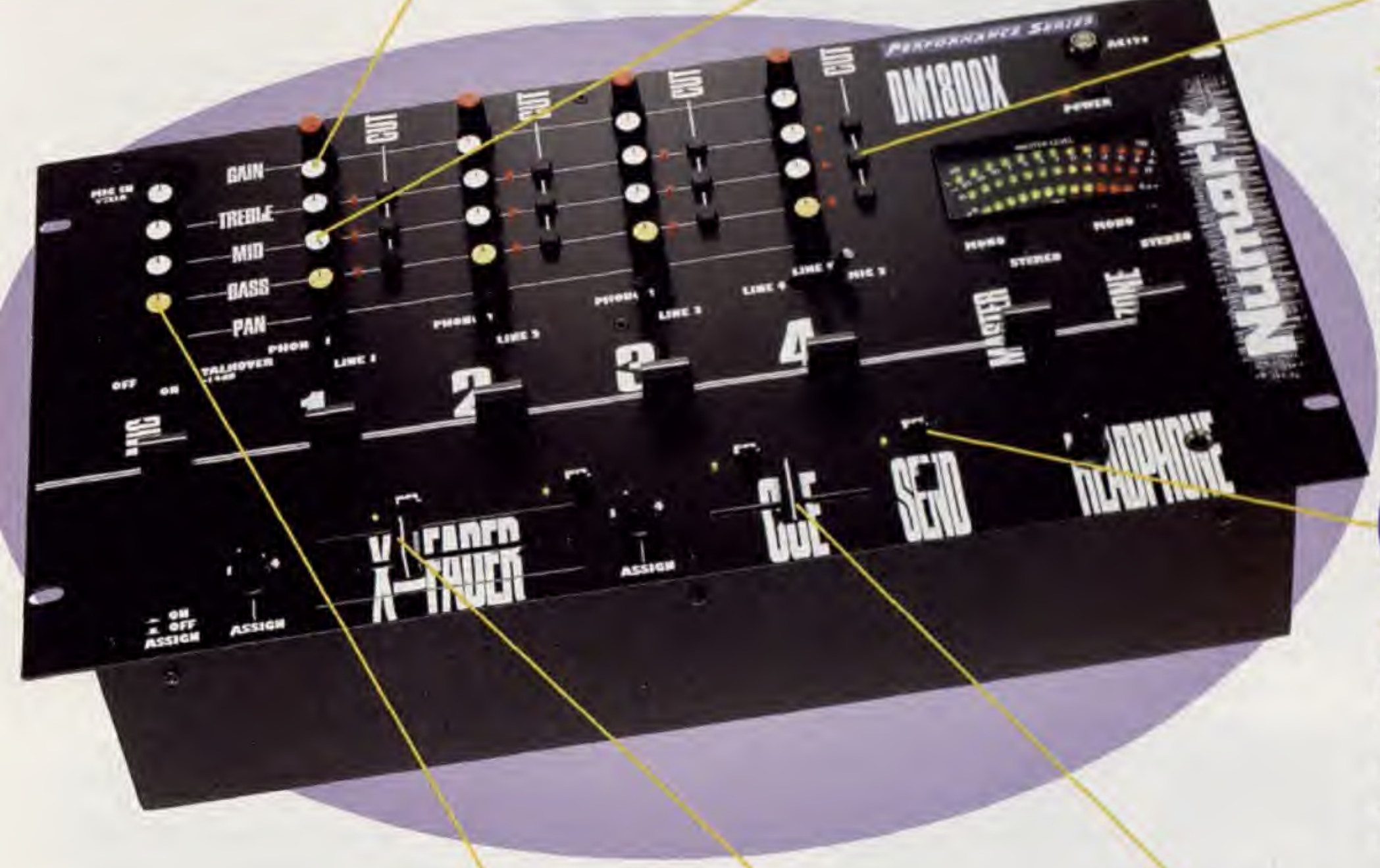

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PUTTING THE CAP ON CANCELLATIONS

Ring... Ring... Ring...

"Hello, this is Bob of Bob's DJ Service."

"Hi. This is Mrs. Smith and I'm calling to cancel our party this weekend..."

by Mark Johnson

Urrggghhh!!! If there's any phone call we don't want to receive, it's a cancellation of a booked event. While not the end of the world, cancellations do present some problems that Mobile DJs must contend with and minimize their impact on business.

You have a contract with the client to play their party. And that contract is a business agreement outlining quite clearly the specific date, place, starting and ending times and the cost. Performing the event as contracted is the intent of the relationship. But what if something happens that causes the client to cancel? There are circumstances you and your client should prepare for.

BUSINESS IS BUSINESS

First off, make it your policy not to book any event without first receiving a substantial deposit. On average, Mobile DJs ask for at least one third of the total cost of the job as a deposit to book the date. Some ask for half. Anything above that is rather unreasonable. Whether the deposit is paid by cash, check or credit card doesn't matter, as long as it precedes the event by at least three weeks. Once you have a deposit, you know the client is serious and you have the job. In a worse case situation, this deposit will become leverage when it comes time to deal with a cancellation.

WHY CLIENTS CANCEL

Just as there are different types of events we play, there are different reasons for being canceled. Regardless of the reason, whenever possible, you should apply the deposit towards a future booking with that client. This way you still have a booking and the deposit, keeping the client from possibly shopping around for someone else.

Two notable exceptions are weddings and school dances. When a client cancels a wedding, chances favor them not rescheduling. Depending on your relationship with the client, you may offer to apply their deposit to a future booking or return a mutually agreeable portion to them.

When a school cancels, it's for one of three reasons. First, the school was closed for weather or other unforeseen problems. Second, the principal canceled the dance for disciplinary reasons. Third, they didn't pre-sell enough tickets to make it worthwhile. In all cases you should value the relationship as being long-term, not just one event. Assuming you have a deposit, apply it to a future job. However, some schools are hesitant to pay a deposit based on bad experiences with entertainers breaking their contract. "Our drummer

While not the end of the world, cancellations do present some problems that Mobile DJs must contend with and minimize their impact on business.

broke his hand" is a classic line used by live bands to get out of a school dance to take a more lucrative booking. How you handle the situation falls back on your relationship with the client, and how much risk you want to take.

When a client calls to cancel, you could simply take the money and run. Your justification may be that you turned down another event for the same date. But this is bad business. You may win the battle and lose the war. The client will strongly resent your lack of sympathy to their problem and will surely not recommend you to anyone. Think about the long-term value of the client and their acquaintances. My contract states that the deposit is non-refundable but, in the event of a cancellation, can be applied against a future party within six months. This seems very generous to the client.

Of course, with any cancellation, there's the possibility that the client booked someone else. If you detect this, either in the phone call or by calling the banquet facility, you could conclude that you're not being dealt with fairly and keep the deposit outright. If the client takes you up on your offer for a future party, you are obligated to comply. If it happens a second time, two strikes and they're out.

TWO-WAY STREET

Your contract should not only protect you, but also have value to the client. What's in it for them if you cancel? You may say that would never happen. But never say never. Do you simply give their money back or is there some penalty involved?

In my contract it says, if I cancel, I will give them back the deposit and a penalty equal to the value of the party. For example, if I cancel a $300 booking, I'm writing a check for $450 to the client. The client can clearly see my serious outlook on their event. Obviously, I don't plan to switch events or not show up. But I feel I should put my money where my mouth is, and my clients appreciate that. With this type of stipulation, it's always a good idea to take part in DJ networking — just in case an act of God prevents you from personally fulfilling the contract, and you need to find a reliable replacement fast.

Hopefully, you will have a high degree of concluded events versus cancellations. But when a cancellation occurs, you may be able to handle it better by planning ahead.

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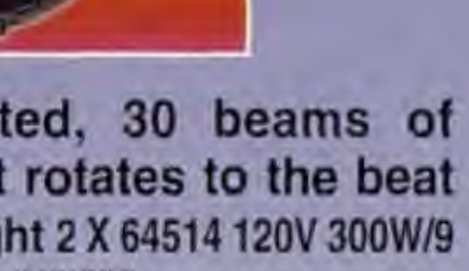

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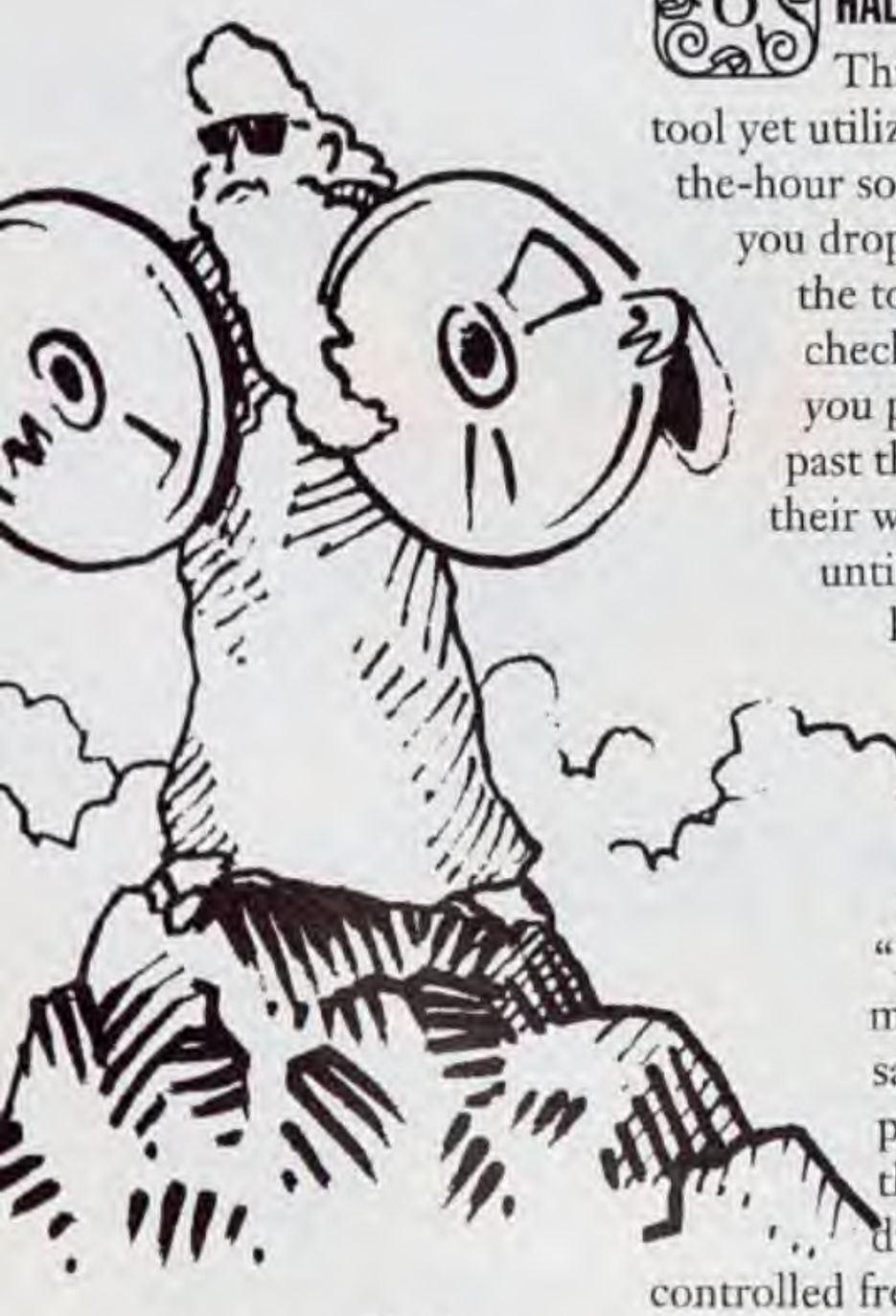
The 10 Commandments of Music Programming, Part II

In part one, I discussed guidelines 1-5 to follow for greater success as a club DJ, through intelligent and creative music programming. I mentioned playing a wide variety of formats to appeal to a mass audience and how using a low to high BPM curve creates energy which will also increase drink sales. The key to success as a club DJ is understanding your role in motivating sales. These tips will help drive sales and make you a more marketable and profitable DJ.



by Dave Kreiner

6 PLAY BALLADS AT QUARTER PAST TO HALF PAST THE TOP OF THE HOUR.

This is a powerful programming tool yet utilized the least. We are a top-of-the-hour society (i.e.: 9-5, not 9:30-5:30). If you drop the energy to do a ballad near the top of the hour, customers may check the time and decide to leave. If you play a ballad at quarter or half past the hour, they may still look at their watches, but are more apt to stay until the top of the hour, which keeps the customers at the bar 45 minutes longer.

There is an exception. Try *not to play any* ballads between 11:30 p.m. to 12:30 p.m. which is known as the "Power Hour." This is the time most bars make the majority of sales and the energy should be pumpin'. This should be the set that features your hottest songs, driving your dancefloor into a controlled frenzy.

7 TIME DETERMINES TEMPO AFTER A ROCK SET, DEAD AIR PROMO, OR BALLAD.

Start all sets at 100 BPM or below from 8-10 p.m. This is the transition between happy hour and late night. People are still arriving and slower tempo, highly recognizable songs are more appropriate.

From 11 p.m. until closing, all sets should start at 110 BPM and above. This type of set progression is a great tool to make people sweaty and thirsty. Low BPM music will create boredom and give customers the opportunity to leave, with time to go to another club. But remember, energy is not always a by-product of higher BPMs. You can also create energy with motivational vocals, props, staff dynamics, or other creative entertainment ideas.

8 ONE DEAD AIR (NO MUSIC) PROMOTIONAL VOCAL EVERY HALF HOUR.

You should do a minimum of two announcements an hour to promote a drink special or an upcoming special event. When you do a dead air promo, make sure you talk about *only one promotional event per spot.* Depending on how long they've been at the bar, your audience may have a very short attention span. You only have a few seconds before they mentally turn you off. Make the announcement no longer than 15-25 seconds. Remember, if you talk too much, the audience will not hear a word you say.

9 PROGRAM THREE SETS PER HOUR.

One of the most powerful concepts of set construction is reading the crowd. If you're playing a lot of new music and the crowd is 28-35 years of age, you may be playing over their heads. If they aren't dancing, they should at least be smiling, tapping their toes, and have positive body language. Ask yourself these questions. How old is the crowd? How are they dressed? What's the ratio of men to women? Are there any birthdays, bachelor parties, divorce parties or graduations? Answering these questions will help you decide on the right music to play.

All sets should be 15-20 minutes in length. You should have three distinct sets per hour. This gives your customers three chances to get to the bar instead of once or twice if your sets are too long. Use a variety

of presentation techniques (pops, slams, beat mixing, hard turns, left turns, soft turns, vocals and energy jumps) to get dancers on and off the floor. Let your bar staff and the manager know that this is your strategy and tell them to utilize the set breaks as a huge sales opportunity. If your bar staff knows you do ballads at quarter after the hour, they can have shooters ready and the waitresses should be at table side ready to sell.

No one buys drinks when they are on the dancefloor. Most DJs see a full floor and think they are successful. This is true, but you also need to get them off the floor and get them to the bar. Using the above techniques in a creative manner will help you accomplish this. Remember: **Read the crowd.**

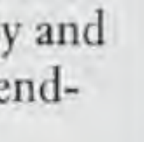
#10 ABOVE ALL, KEEP YOUR PROGRAMMING FUN, DANCEABLE AND RECOGNIZABLE. PLAY TO THE FEMALES.

It sounds like the simplest of all rules but, how many times have you gone into a club or an event where the DJ has no energy? Maybe he or she just had a fight with their significant other, and now they're bored and detached (kind of like the Eagles reunion tour). A DJ/ Entertainer, as you know, is the centerpiece figure at any club or event. He is also the main salesperson for the bar. A DJ has to motivate the crowd, the staff, and him or herself. The DJ's energy is very contagious to the crowd. As we said in Part 1, No. 4, play music that appeals to the females. If the women are happy and having a good time, the guys will be there, spending money.

(BONUS COMMANDMENT) SAY GOOD NIGHT AT THE FRONT DOOR.

At the end of the night, put in a personal appearance at the front door. It's a perfect time to thank the customers and hand out flyers, VIP cards, etc. This personal touch goes a long way toward creating repeat customers. It's just like Cheers. People want to go where everyone knows their name and they feel welcome and appreciated.

David Kreiner is the owner of Southern California Music Service. He is also a nightclub consultant and owner of "The Source" mail order music supplier of CDs and 12" for Mobile and Nightclub DJs. Call 800-775-DISC (3472) to order a free flyer or email at SCMSRECORD@AOL.com



Note: Since part one of "The 10 Commandments of Music Programming" was published in the October/November issue, the author has revieved several phone calls commenting on similar lists already in use. The Red Onion (since 1978), Black Angus, Reubens, Bobby McGees, Baxters, Core Music, and others have adobted these philosophies of programming and have been using them successfully for several years.

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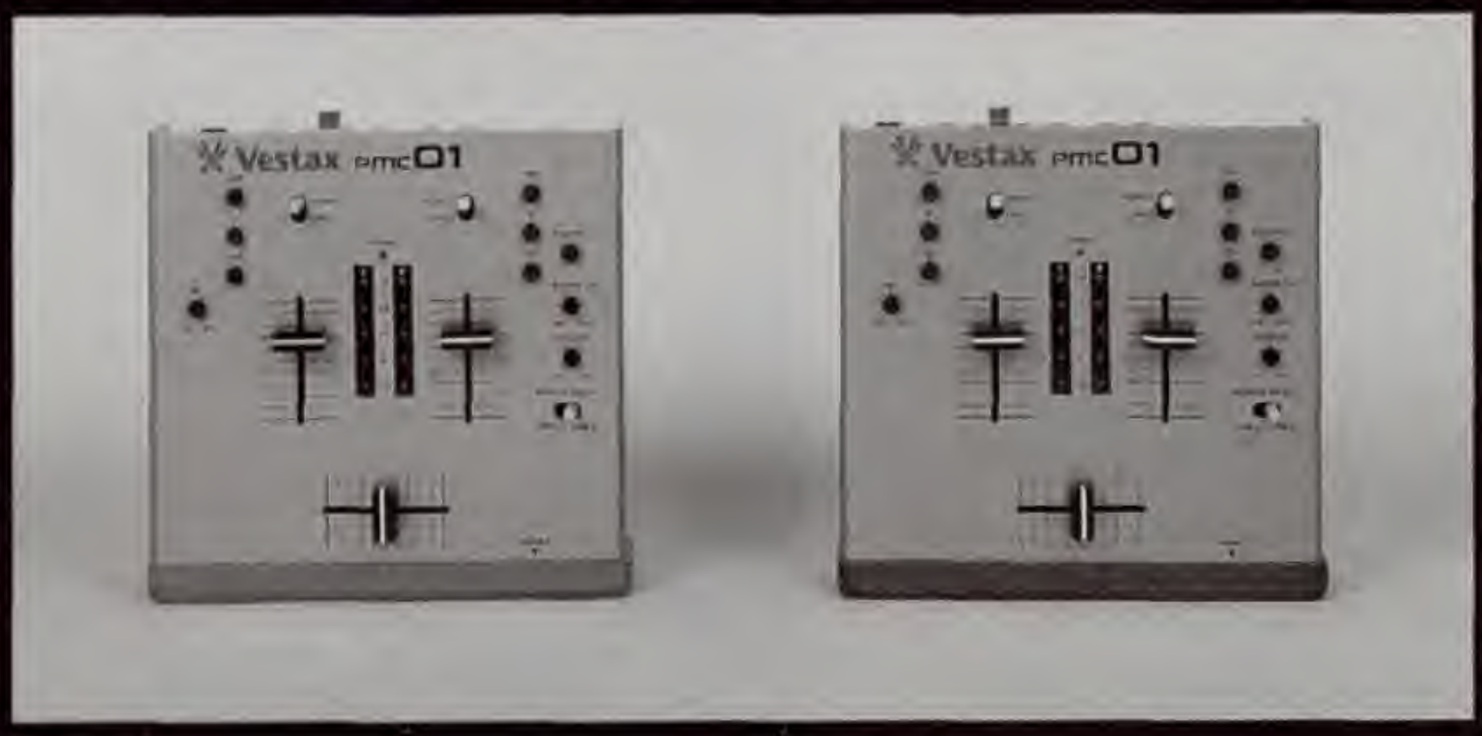

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The PMC-01 is a compact, tabletop mixer designed for scratch mix artists and home mixing enthusiasts. The mixer features inputs for two turntables, two stereo line sources and a mic. The front panel is completely flat with no raised surfaces or edges, to allow for more aggressive mixing without injury to hands. Trim, high- and low-frequency EQ controls are also offered on each input channel. The PMC-01 is available in three colors: light blue, white and red. Suggested list: $400

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The face of things to come

Gem Sound puts on a new face with the release of its DMX-20 DJ mixer. Besides offering a wide range of features including: 2 phono, 4 line and 2 mic inputs, bass and treble levels, cueing and auto talkover, the DMX-20 boasts a hot new look on its faceplate design. It's graphics displays a bold and imaginative look that is both attractive and functional. Considered revolutionary, it's unique design contains the subtle features of an exotic European fashion. Conveying much more than just a pretty face, this innovative design demonstrates Gem Sound's commitment to stay on the cutting edge of DJ product development as well as quality and performance.

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The SU-10 from Yamaha is a compact sampler with full MIDI in/out capability. The sampler features a built-in sequencer with four voice polyphony for simultaneous playback of four mono samples or two stereo samples. The SU-10's innovative design includes a ribbon controller for touch-activated crossfading, scratch and filtering effects. For permanent storage of up to 48 stereo samples, the SU-10 incorporates non-volatile memory and 12 trigger pads for one-touch playback. The SU-10 offers battery and AC operation and comes complete with audio cables and two CDs containing sound effects and music loops. Suggested list: $300

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American DJ's Snow Storm and Foamer-100 create a blizzard of excitement

Two new special effects from American DJ have arrived just in time for the festive holiday season. The Snow Storm is a simulated snow machine that creates an instant "winter blizzard," and the Foamer-100 produces mounds of frothy foam. Both of these affordable effects are perfect for enhancing holiday festivities at clubs or private parties and as a backdrop for photographic and stage show productions. Snow Storm and Foamer-100 each use American DJ's new waterbase Foam/G Foam Liquid. This one-quart concentrate makes one gallon. Each unit produces its respective "snow" and "foam" effects instantly, without waiting for the system to heat up. For remote operation, Snow Storm comes with a 30-foot wired control for adjusting output volume of the snow effect. Both units feature a one-gallon external fluid container and hanging bracket for convenient mounting. Suggested list: $729 each

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IT'S HOT

New lightweight touring amplifier from Soundtech

Weighing just 15 pounds, the PS-800 from Soundtech delivers an impressive 400 watts per channel into a 4-ohm load. The one-rack space PS-800 features variable speed forced air cooling with oversized heat sinks, balanced XLR and unbalanced 1/4-inch inputs. Optional Neutrik Speakon™ output connectors are also available for convenient speaker connection. The PS-800 comes with full output protection circuitry and is backed by a five-year warranty. Suggested list: $699

SoundTech
255 Corporate Woods Parkway • Vernon Hills, IL 60061-3109
Tel: 847-913-5511 • Fax: 847-913-7772

New high-performance speaker system from Pioneer

The S-V7000 is a two-way, full range speaker system featuring six 3-inch cone tweeters and four 6-inch woofers. The tuned port enclosure produces a sound pressure level of 97dB with one watt of signal input and a maximum SPL of 126dB making it ideal for live and recorded sound applications. The S-V7000 features dual 1/4-inch jack and binding post connectors and a heavy-duty metal safety grille. For increased bass output, a matching subwoofer with stackable enclosure (the S-V5500W) is also available.

Suggested list: $1200 each

Pioneer New Media Technologies Inc.
2265 E. 220th Street • Long Beach, CA 90810
Tel: 310-952-2111 • Fax: 310-952-2990

Five sure ways to catch a cue

Catching that all-important cue in the heat of a mix can be tough...especially with a flimsy pair of headphones. To help you stay out of trouble, Stanton offers five headphones designed with the performance and comfort you need to busta move on every groove.

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For convenient hands-free operation and quick on/off access the 101/SR features a fully-adjustable and removable shoulder rest. It's perfect for those DJs that can't afford to be tied down.

DJ Pro 101/STK
The 101/STK is perfect for performing DJs that like to keep their hands on the action. This handheld, single earcup headphone features a removable, foam covered stick handle.

DJ Pro 101/HB
For long-wearing comfort and hands-free operation the 101/HB offers a single earcup design with adjustable headband covered with soft padded vinyl.

DJ Pro 1000
The DJ Pro 1000 offers the combined benefits of lightweight comfort and accurate wide-frequency sound reproduction for critical sound monitoring.

DJ Pro 500/MC
Designed for the pro DJ, the 500/MC offers a hands-free mic with swing-away boom. The headphone features closed ear design with heavy-duty driver for exceptional bass performance.

So, if you're tired of blowing your mix, check out Stanton's full line of professional headphones at an audio dealer near you. They offer the performance and reliability you need to stay on cue.

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SIGNAL PROCESSING

GETTING YOUR SOUND SYSTEM TO BEHAVE LIKE IT SHOULD WHEN IT SHOULD REQUIRES SOME ADDITIONAL SIGNAL PROCESSING. HERE'S A LOOK AT A FEW COMPONENTS THAT CAN PUMP NEW LIFE INTO YOUR SYSTEM WITHOUT DRAINING YOUR WALLET.

BY HENRY COLLINS

APHEX SYSTEMS
11068 Randall St. • Sun Valley, CA 91352 • 818-767-2929

BBE SOUND
5381 Production Dr. • Huntington Beach, CA 92649 • 714-897-6766

DBX
8760 South Sandy Parkway • Sandy, UT 84070 • 801-568-7660

SONIC ENHANCERS

Unlike equalizers which provide boost and cut across the entire audible spectrum, sonic enhancers provide control of a specific audio range or acoustic component. Bass enhancers are the most popular type of sonic enhancers and must be used with caution. Since bass and sub bass frequencies require considerable amplifier power, any sonic device designed to increase bass or sub bass output is going to place huge power demands on your amplifiers.

Vocal enhancers are also very popular and can provide a wide range of effects for sweetening vocals. The Aphex Aural Exciter is one of the most widely used products in the recording industry for this application. The Aural Exciter adds greater clarity and presence to vocals and instruments creating a fuller, richer sound. In addition to enhancing the high frequency range, the Aphex Aural Exciter model 104 with BIG BOTTOM™ also provides enhanced bass performance but without significantly increasing peaks which can overload amplifiers and damage speakers.

Two other products designed to improve sonic clarity and overall sound quality are the BBE 462A Sonic Maximizer and DBX 296 Spectral Enhancer. Both products use proprietary circuitry to correct signal phase characteristics and equalization for improved harmonics and stereo imaging.

No audio enhancer can make up for a poorly designed mixer and amplifier. For this reason, before sinking any money into signal processing gear, invest first in a good mixer and amplifier. Adding expensive signal processing on the back end can't fix the garbage on the front end. They have a term in the computer industry that best describes this called "GIGO" which stands for "garbage in garbage out."

Adding a sonic enhancer to a well designed system can go a long way in providing hours of fatigue-free and memorable listening enjoyment.

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EQUALIZERS

No sound system, no matter how well designed, will deliver linear performance without some signal equalization. Room size and acoustics, speaker load characteristics, cabling and the frequency response performance of your audio electronics all contribute to a non-linear sounding system.

There are two types of equalization: program and room equalization. Program equalization, which can be as basic as bass and treble controls, is designed to adjust or tailor the program signal to meet a specific listening preference. Room equalization is intended to match the sound system's output characteristics with the acoustic properties of the room in order to achieve balanced sound. A one-third octave band equalizer is the tool of choice for room equalization. It features 30 to 31 frequency band sliders for boosting and cutting select frequencies. To accurately set a one-third octave band equalizer requires the use of a real time analyzer (RTA). A RTA uses pink noise and a calibrated mic to provide a real time audio spectrum display for adjusting the individual frequency band settings on the equalizer. Since Mobile DJs spin at various venues each week with different room acoustics, a RTA would make a smart investment. You can purchase a RTA for as little as $399, the suggested list for DOD's rack-mount Series II RTA. Gold Line also offers a one-rack space RTA, the LM-27P5, for $599.95. and there is a portable RTA with a rack-mount option from Audio Control Industrial, the SA-3050A, for $995.

Constant "Q" Equalizers

Equalizers have a fixed frequency bandwidth for each slider setting. The bandwidth curve is described by an industry specification known as "Q." A constant "Q" equalizer is one in which the "Q" of each frequency band slider remains constant, regardless of the settings for the adjacent channels. The bottomline? Constant "Q" equalizers offer more accurate performance and are much easier to tune than non-constant "Q" models. As you would expect, you will pay a small premium for this additional performance.

Smart EQ vs. Dumb EQ

An equalizer, no matter how much boost it can deliver, cannot give you what your system is unable to put out. I've seen one DJ with the bass frequencies on his mixer and outboard equalizer set at maximum and he couldn't understand why the bottom end was muddy and broken up. This is dumb EQ. Rather than boost the bass to compensate for a more efficient high end, you can simply attenuate the highs and pump up your volume. This is smart EQ. Rane has recently introduced its new Mojo Series which includes the MQ 302 one-third octave EQ. This stereo equalizer uses a single row of sliders to adjust both channels. This is very smart EQ.

RTA MANUFACTURERS

AUDIO CONTROL INDUSTRIAL
22410 70th Ave. W. • Mountlake Terrace, WA 98043 • 206-775-8461

DOD
8760 South Sandy Parkway • Sandy, UT 84070 • 801-566-8800

GOLD LINE
Box 500 • West Redding, CT 06896 • 203-938-2588

EQUALIZER MANUFACTURERS

ASHLY AUDIO
847 Holt Road • Webster, NY 14580 • 800-828-6308

AUDIO CENTRON
1400 Ferguson Ave. • St. Louis, MO 63133 • 314-727-4512

DOD
8760 South Sandy Parkway • Sandy, UT 84070 • 801-566-8800

KLARK-TEKNIK
44 Post Road • Buchanan, MI 41907 • 800-695-1010

RANE CORPORATION
10802 47th Ave. W. • Mukilteo, WA 98275 • 206-355-6000

SOUNDTECH
255 Corporate Woods Parkway • Vernon Hills, IL 60061 • 847-913-5511

WHITE INSTRUMENTS
1514 Ed Bluestein Blvd. • Austin, TX 78721 • 512-389-3800

COMPRESSOR/LIMITERS

Dynamic compression is a popular technique used in recording and broadcasting to squeeze music with wide dynamics into a format with more limited dynamic range (see diagram). This same approach can be used by Mobile DJs to provide speaker protection. Adding a compressor/limiter to your system enables you to compress or limit the dynamic peaks in your program material without altering its musical content. Imagine, for example, what would happen to your speakers if one of your karaoke singers accidentally dropped a mic with the channel wide open... KABOOM! No more speaker cones. By adding a compressor/limiter to your system you gain an added measure of damage control.

Buying more headroom

Simply stated, headroom is a sound system's ability to handle loud program peaks. When an input signal exceeds the power demands of the amplifier, the output signal peaks are clipped off. This condition, referred to as clipping, produces audio signals with square wave-like characteristics that can play havoc with speaker diaphragms. By compressing the dynamic range of the program signal within the operating limits of the sound system, you can buy more headroom without buying more amplifiers. For this reason, compressor/limiters are very popular with musicians and bands looking to safely manage hot peaks which are so common in live performances. Since DJs spin recorded material, one would reason that there is little danger from loud program peaks. WRONG! While there are recording standards designed to provide consistent playback levels from disc to disc, you can find CDs with differences in output levels of up to +3dB. A 3dB increase in program level translates into a 200 percent jump in output power demand. So, if you were hovering near the edge of your speaker's power handling when the program level jumped up 3 dB, you might as will grab the yellow pages and look for your nearest speaker reconing service center.

Keep it simple

You can spend over $500 on a compressor/limiter and get a gob of features and buttons you will never use. Many compressor/limiters intended for live music applications offer attack, decay, soft knee, hard knee and side chain functions. For speaker protection, the only controls you really need are input level, threshold, compression ratio, stereo linking and soft knee or OverEasy™ circuitry. Rane offers a fine stereo compressor/limiter that's ideally suited for Mobile DJs called the MC 22. This one rack space unit is easy to operate and performs flawlessly. If you could buy only one piece of signal processing equipment, I would strongly recommend a compressor/limiter.

APHEX SYSTEMS
11068 Randall St. • Sun Valley, CA 91352 • 818-767-2929

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847 Holt Rd. • Webster, NY 14580 • 800-828-6308

DBX
8760 South Sandy Parkway • Sandy, UT 84070 • 801-568-7660

DOD
8760 South Sandy Parkway • Sandy, UT 84070 • 801-566-8800

RANE CORPORATION
10802 47th Ave. W. • Mukilteo, WA 98275 • 206-355-6000

YAMAHA
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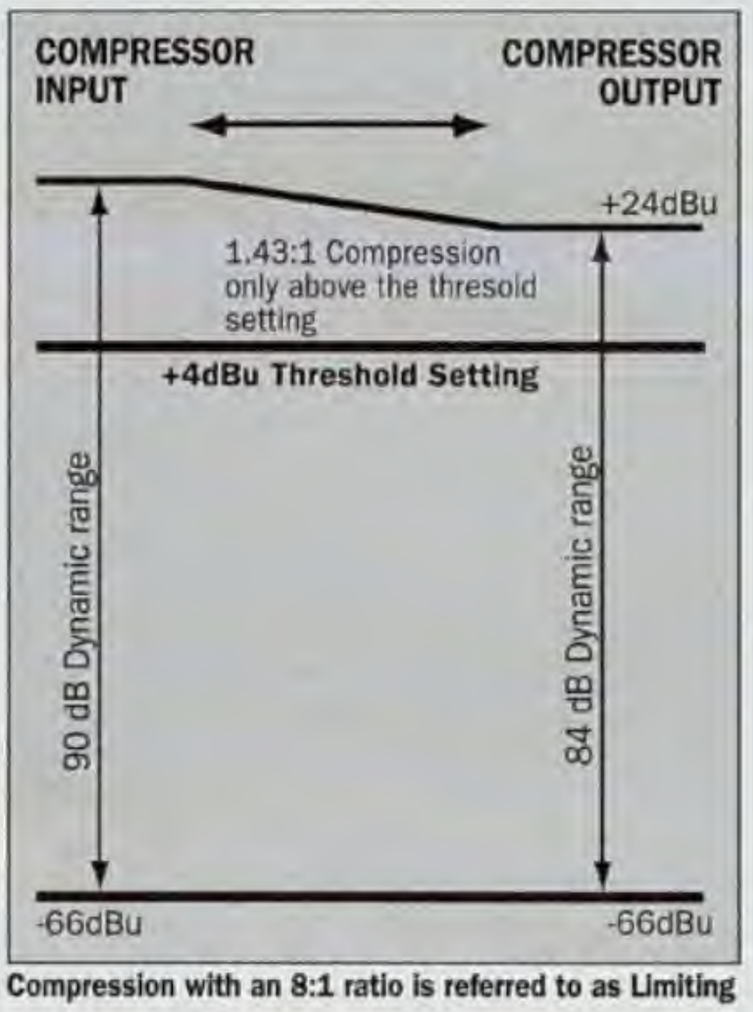


Compression with an 8:1 ratio is referred to as Limiting

SABINE INC.
13301 Highway 441 • Alachua, FL 32615-8544 • 904-418-2000

FEEDBACK ELIMINATION

There's nothing nice about audio feedback. It's a killer of speakers, pillager of eardrums and embarrassing as hell. The conventional approach to feedback elimination is corrective equalization. While effective in eliminating feedback, this method can have undesirable effects on the overall program material. Most users will suffer a small loss in fidelity over gut-wrenching feedback without complaint.

Causes of feedback

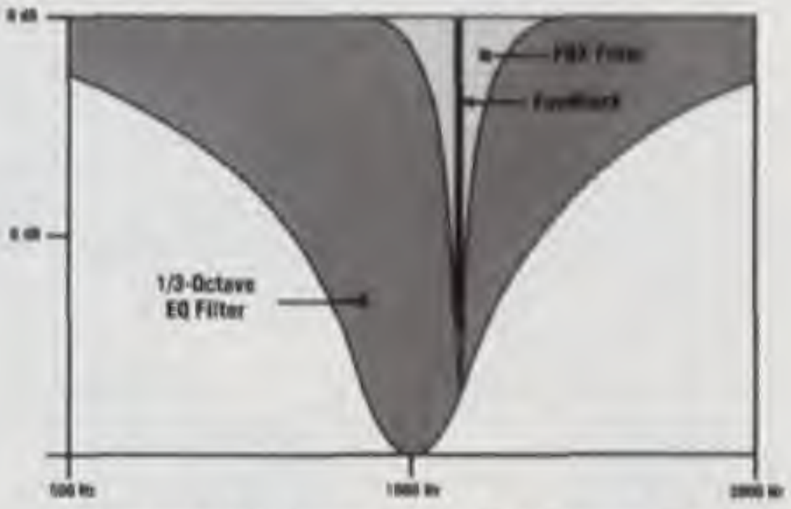
Feedback occurs when residual noise or program material leaks back into the system — usually through a mic channel — and begins to oscillate. The feedback signal is usually one or more isolated frequencies which oscillate at different gain settings. Potential feedback headaches can be eliminated by increasing the system gain while using an equalizer to attenuate the problem frequencies as they go into oscillation. This method of feedback elimination is the one most commonly used today.

Using a shotgun to kill a fly

Using a one-third octave equalizer to knockout feedback is like killing a fly with a shotgun. It gets the job done, but it leaves a lot of collateral damage. The damage in this instance is portions of music that are unintentionally lost or altered in the equalization process. This problem is that each EQ slider on one-third octave equalizers is actually a full octave wide. If this were not the case, there would be no EQ filtering between the fixed slider positions. If narrower EQ filtering were used, feedback could be eliminated without any perceptible change in the program material. This is the thinking behind Sabine's FBX Feedback Exterminator.

Automatic feedback control

For completely automatic feedback control, Sabine's FBX-901 and FBX 1802 feature nine independent digital notch filters which are individually tuned from 55 Hz to 13,250 Hz. When the unit senses feedback, it drops in a narrow 1/10 octave digital filter on the resonating frequency in less than half a second. The filter is 10 times narrower than 1/3-octave graphic equalizers so there's no unwanted filtering on the adjacent frequency bands, leaving the main body of the music untouched (see diagram).



Comparison of 1/3-octave filter Vs. FBX 1/10-octave filter

As you would imagine, this state-of-the-art anti-feedback technology comes at a premium price. I have spent several months evaluating the FBX-901 and it's not all smoke and mirrors. If feedback is a real problem and you are willing to invest $649.95 (suggested list) to put a permanent end to it, then you may want to seriously consider Sabine's FBX-901. If this fix is too rich for your blood you can take the more conventional approach and use 1/3-octave equalization.

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by Henry Collins

GLI DC-5000

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32

Mixer: Rane MP 22

Equalizer: Rane ME 60

Crossover: Rane AC 22B

RTA: Audio Control SA-3050A

Tape Equipment: Marantz PMD510,

Amplifier: QSC Powerlight 1.8, 1.0

Speakers: EV-T251

GLI DC-5000
Suggested List: $1,295.

GLI SOUND SYSTEMS
2691 W. 15th St., Complex B
Brooklyn, NY 11224
Tel: 800-GLI-PRO-1
NY TEL: 718-372-7849
Fax: 718-946-4151

GLI's top-of-the-line CD player combines ease of operation, "makes sense" functional features and reliability for one impressive package.

If you still own a polyester suit and platform shoes you'll remember the name GLI. Since that time, GLI has seen a number of management and address changes, but has resurfaced again with a hot new product line. Their top-of-the- line CD player, the DC-5000, is well in keeping with GLI's reputation for quality, performance and price.

A REAL EYE CATCHER

Right out of the box I was impressed with the player's cosmetic styling and layout of the controls. Though the remote control unit is busy with buttons and knobs, they are logically positioned and well spaced. The CD player was packaged well and came complete with audio cables, a DIN-style control cable and a well written owner's manual.

A FLYING START

One nice feature offered on the DC-5000 is its auto/normal play selector. In the auto mode (the default setting) the CD play starts automatically after loading and continues after the last track. In the normal mode, the player will pause at the start of each track and stop after the last track. A LED indicator lights whenever normal play is active. For continuous playback of two CDs, the DC-5000 offers a relay play feature. With two CDs loaded, you simply press the relay button and the DC-5000 plays the first CD track in deck "A" and switches to deck "B" when the first track is finished. Playback is continuous back and forth between the decks for hours of uninterrupted listening. DJs who crash mix can use the relay function to switch from CD to CD automatically.

A/V AND CD-ROM DISKS

Some CD players on the market can't read the TOC (table of contents) header information on the newer QuickTime™ CDs like "An Enchanted Evening" by Kitaro or interactive audio CDs like Mixman's "Spin Control." I was able to play both CD formats on the DC-5000 without a hitch.

STICK SHIFT DRIVE

The DC-5000's unique combination jog/shuttle search dial and joystick cue/pitch-bend controls is one of the most comfortable and easy to use CD transports that I have tested. I was able to use one hand to simultaneously manipulate the jog/shuttle dial and joystick controls .The player's very responsive pitch controls and joystick pitch-bend took the wear and tear out of syncro-beat mixing. DJs will also appreciate the extended mix beat range offered by the DC-5000's ±12% pitch control.

A SOLID BUY

If you're looking for a straight-up dual deck CD player with variable pitch and easy-to-operate controls, then the DC-5000 is a worthwhile and very competitive purchase at $1,295. Welcome back GLI and please keep up the good work.

GIVE PEOPLE WHAT THEY WANT AND THEY'LL KEEP COMING BACK FOR MORE.

It all started with our high-quality mixers with features, performance and pricing that DJs wanted most. Today we offer a full line of DJ products with the same performance, features and price that keep DJs coming back for more.

Take our CD player line for example. Our dual deck DC-5000 and DC-4000 both offer variable pitch with an adjustable range of ±16%. For critical cueing the DC-5000 features a joystick controller and jog/shuttle dial. There's also our single deck DC-3000 with variable pitch and jog/shuttle dial controls for fast, easy cueing.

When it's time to pack up and run, you can count on our mobile DJ workstation and matching equipment rack to get your system there in one piece. Both units are made of rugged 3/4" plywood and feature all-metal carrying handles and end caps for easy portability and protection. They're perfect for use with your present system or any of GLI's full line of professional audio components.

For maximum crowd control on and off the dance floor, GLI offers the DJ Single Scoop and DJ Double Scoop speakers. The Double features a dual scoop enclosure with two 15" woofers to handle large crowds. The single scoop is ideal for mobile application and smaller venues. Both deliver room-rattling bass and feature dual piezo tweeters and horn midrange for smooth, crisp highs.

So, if you are looking to upgrade or buy a professional sound system, check GLI's complete line professional DJ components. We have the quality, performance and pricing that will keep you coming back for more.

GLi Pro

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See GLi at the Mobile Beat DJ Show & Conference

VESTAX MW-3000

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32

Equalizer: Rane ME 60

Crossover: Rane AC 22B

RTA: Audio Control SA-3050A

Tape Equipment: Marantz PMD510,

Amplifier: QSC Powerlight 1.8, 1.0

Speakers: EV-T251

VESTAX MW-3000
Suggested List: $1,495.

VESTAX/TRACOMAN
2821 Evans Street
Hollywood, FL 33020
Tel: 954-929-8999
Fax: 954-929-0333

Trapped inside many a DJ is a musician struggling to break out. For these would-be musicians, Vestax offers the MW-3000. More than a mixer, more than a sequencer, the MW-3000 is a passport to the exciting world of interactive music. I managed to tear myself away from it just long enough to write this review.

During the height of the "disco explosion" I was at a popular nightclub in midtown Manhattan. I was getting up the courage to take to the dancefloor when the DJ broke out into a funky Latin track with hot cow bell licks and tambourine riffs. It wasn't long before I hit the dancefloor. Later that evening, as I walked by the DJ booth, I saw a cow bell and tambourine hanging on the wall. The MW-3000 is designed with this kind of DJ in mind.

JAMMED WITH FEATURES

Given all the features and functions the MW-3000 offers, I am surprised at the simple and uncluttered layout of the front panel. It is void of any EQ and tone controls and featured three input sliders and a crossfader. The sliders are stiff but the travel is very smooth. The crossfader is unassignable but can be replaced by the user.

To the left of the sliders are the unit's digital controls and four track sequencer. After struggling with the owner's manual for about an hour, I was finally able to master some of the sequencer's basic functions. Two hours later I was ready to go platinum. A rewrite of the owner's manual would shorten the learning curve to about 45 minutes and save a lot of mental wear and tear.

A 4-PIECE BAND IN A BOX

The mixer's four-track sequencer gives you the ability to play up to four sound effects at a specified tempo. Tempo programming is accomplished with a tap pad. Simply tap out five beats of the desired tempo and the mixer automatically computes the BPM (beats per minute). The BPM count is then assigned a metronome which drives the sequencer. Entering the record mode activates the sequencer's metronome at the assigned tempo, which can be changed by tapping out a new BPM count or using the fader to adjust ±5%.

The MW-3000 comes with 20 digital effects which can be upgraded with optional ROM. The sound quality and choice of the effects is quite impressive. The effects include high-end drum machine quality percussion, shouts and laser sounds — enough to put together a very serious rhythm track.

Once the sound effects are assigned to the trigger pads they're stored in the sequencer's nonvolatile memory. A full measure's worth of sound effects can be programmed into the sequencer for playback. Rhythm tracks can be mixed with any input to create an endless variety of dance mixes. Effects can also be triggered manually at any time to add live accompaniment to any dance track.

by Henry Collins

THREE-BAND FREQUENCY ISOLATOR

The late Richard Long, pioneer of club sound, created a crossover called the X-3000. This unit featured three large rotary knobs for control of the sub bass, full range and tweeters. It was a signature trademark of an RLA sound installation and a very popular mixing effect during the peak of the "disco" era. Vestax incorporated this popular mixing effect into the MW-3000 with its three-band isolator.

A group of three rotary controls, each located at opposite ends of the mixer, allows the user to adjust the bass, midrange and high frequencies. With them you can mute or add 6dB of boost to any one of the three frequency bands. I ran pink noise through the mixer to map the frequency range of each control. Bass was 30-500Hz, midrange was 3.15-5kHz and high frequency range was 3.15-20kHz. I also checked for any coloration in sound with the controls set at their center detent position and found none. The effect was the same as using the defeat switch. A dual three-band spectrum analyzer provides a display of the isolator output for program 1 and 2. I was very impressed with the performance and operation of the isolator feature, I just wish the controls were spaced further apart.

MIDI FRIENDLY

The MW-3000 features a standard MIDI jack for triggering external MIDI devices. We connected the mixer to the MIDI input jack of Yamaha's W5 MIDI keyboard and set it up to receive MIDI data. I then pressed the mixer's MIDI and sequence start buttons which immediately triggered playback of the MIDI keyboard's sequencer. Adjusting the tempo of the MW-3000's sequencer up or down produced a corresponding effect at the keyboard. This offers users a very easy and simplistic way to expand the MW-3000's capabilities by linking it to external MIDI devices.

UNLIMITED MIXING CREATIVITY

The MW-3000 is one of the most powerful creative mixing tools available to DJs to date at any price. It offers the musically inclined DJ the ability to create original, high-quality rhythm tracks for recording or live mixing. The tempo tap pad lets you instantly synchronize the tempo of custom rhythm tracks with live programming for lightning fast beat mixes. Assigned sound effects can be changed during playback to create a completely different variation of the original rhythm track. It's also an excellent way to experiment with different sound effect combinations.

For DJs who don't want to create their own custom rhythm tracks, the MW-3000's isolator feature is perfect for adding high-energy excitement to any mix. They can also be used as three-band tone controls to add more life to any program source.

A CROWD PLEASER

At $1,495 the MW-3000 is not for everyone. It's a cutting edge mixer breaking new ground in areas yet to be explored by other mixer manufacturers. For performing DJs, the MW-3000 is a powerful mixing tool suitable for both live and recording applications. My only criticism is that the mixer was not originally designed for rack-mount use. When I inquired about rack-mounting hardware I was told that a kit would be available soon. Regardless, the MW-3000 is one mixer that is definitely in a class by itself when it comes to user creativity and performance.

Two pop, click and static stoppers

If pops, clicks and static are chasing your audience off the dance floor, then it's time you started cleaning up your act. With SC 4 stylus and VC-1 vinyl care products from Stanton you can get your mixes off to a cleaner start.

SC 4 Stylus Cleaner

Nothing degrades sound quality and shortens record life faster than a dirty stylus. Caked on debris and other contaminates on the stylus tip, such as those pictured in the photo, reduce tracking accuracy, increase record wear and degrade fidelity. With Stanton's SC 4 cleaner kit you can safely dissolve dirt deposits on the stylus tip and gently sweep them away with the specially designed cleaning brush.

VC-1 Vinyl Cleaner

Regular use of VC-1 vinyl cleaner can help eliminate pops, clicks and other surface noise caused by dirt and debris on your record. VC-1 cleaning fluid is specially formulated to reduce the static build up on your vinyl which attracts dirt and debris. At the same time, it loosens dirt down in the grooves so they can be safely removed with the supplied velvet pile cleaning pad.

Don't let record noise and static hurt your mix program. Clean up your act with SC 4 and VC-1 from Stanton and say goodbye to pops, clicks and static forever.

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(516) 349-0235 Fax: (516) 349-0230

by Henry Collins

GEMINI RM-800MH1

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32

Mixer: Rane MP 22

Equalizer: Rane ME 60

Crossover: Rane AC 22B

RTA: Audio Control SA-3050A

Tape Equipment: Marantz PMD510,

Amplifier: QSC Powerlight 1.8, 1.0

Speakers: EV-T251

GEMINI RM-800MH1
Suggested List: $629.

GEMINI SOUND PRODUCTS
1100 Milik Street
Carteret, NJ 07008
Tel: 908-969-9000
Fax: 908-969-9090

Wireless mics are finding increased popularity among KJs and DJs. KJs like wireless handheld mics for their ease of use while many DJs prefer the hands-free convenience of headset mics. To meet the needs of both markets, Gemini offers the RM-800MH1 wireless mic system.

The RM-800MH1 from Gemini is a dual-channel VHF wireless mic system featuring the RM-800 two-channel rack-mount receiver, BP-05H headset mic with belt pack transmitter and HH-05M handheld mic transmitter. The system has a line-of-sight-range of 150 feet and noise cancelling circuitry to mute out weak, out-of-range signals. The receiver's front panel features two screw-on antennas, individual level controls for each channel and a power switch. The receiver is powered by an external AC adapter and comes with an unbalanced 1/4 inch phone jack and balanced XLR outputs.

HANDS OFF

The BP-05H headset mic consists of a cushioned wire headband with mic boom worn on the left side. The mic comes with two foam windscreens and a screw-in mini plug for connecting the belt pack transmitter. The mic's VHF belt pack transmitter has a three-position switch with a standby mode in the center to prevent transients at turn-on and turn-off. A threaded mini-plug jack holds the mic cord securely in place to prevent accidental removal. The transmitter also includes a belt clip for convenient use.

The headset is comfortable to wear and the headband tension is adjustable for a better fit. The mic's sonic characteristics are well suited for speech and vocal applications. Though the transmitter's 150-foot range was half that of diversity models, it is more than adequate for most indoor or outdoor karaoke and Mobile DJ applications. At a recent DJ seminar held in Nashville, one of the participants took the headset and strolled down the hallway of the banquet area and into an adjacent room. Mic reception was clear and unbroken despite the fact that the receiver's antennas were not fully extended.

HANDS ON

The HH-05M handheld mic features a unidirectional dynamic element with wire mesh wind screen. The HH-05M comes with four color-coded bands that fit over the wind screen for easy channel identification. The mic's sonic performance was impressive and aptly suited for a wide range of applications.

A GREAT PACKAGE

At $629.95, Gemini's RM-800MH1 is an excellent wireless mic system for DJs and KJs. It is well packaged and can also be purchased in dual lavalier, dual instrument, dual headset and dual handheld mic systems.

I was really impressed with the quality and packaging of this system. It's apparent that some REAL thought went into the design of this product. I can, without hesitation, give Gemini a dual thumbs up for the RM-800MH1 two-channel wireless mic system.

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Digital Delight

by Robert A. Lindquist

As the new flagship of the Denon pro DJ line of dual CDPs, the DN-2500F packages practicality with a fresh assortment of tricks to challenge your creativity and enhance your presentation.

Using Denon's now-familiar two-piece controller/transport configuration, with a 25 foot umbilical cord (why so long?), the DN-2500 takes up five spaces in your 19 inch rack. That's one more than the DN-2000 required for the larger controller. And because the transport box is similar in design and function to most others, it's the controller that received most of our attention. Along with all the new bells and whistles, favorite functions that are carried over include: a three range pitch control (±4%, ±8%, ±16%), Pitch bend for momentarily boosting the pitch (+ or -), and a Jog/Shuttle search wheel for finding cue points.

QUICK-KEY CONTROL

The most notable feature is the quick-tap keypad that optimizes track selection on the fly. Simply hit the select button for the transport (#1 or #2), then tap in the track number. But it doesn't stop there. When you tap in the minutes, seconds and frame number, the unit cues to that precise point. Depending on the dexterity of your digits, it takes less than two seconds to cue any point on a disc, including a few milliseconds for the player to locate and cue the track. And because it cues tight to the music, the possibility of even a slight crack of dead air is virtually eliminated.

In addition to ultra fast cue/play times, the keypad is your link to custom memory. Once you have determined the cue point, pitch variation and key for a particular track, lock it into the DN-2500's memory. The next time you select that track, the player will cue right to the point you want and change the pitch and key to your presets. With a maximum memory of 200 discs and 200 sets of data, it's easier than ever to pull off your favorite mixes and segues night after night without the slightest hiccup.

LOOP AND SAMPLE

Seamless looping first appeared on the DN-2700 and has been picked up by designers of other units (such as Gemini's CD9500, scooped in the Oct./Nov. *Mobile Beat*). In concept, being able to create a constant-play audio loop between two points on a disc seems like a really good idea. Unfortunately, previous experiences with this function have been a bit disappointing. Either it's been difficult to accu-

Shock Terminator

Even with constant improvements in the design of pro CDPs, in some venues, skipping is still a problem. Shock Terminator is the latest in ideas to keep dancefloor bounce from disturbing your music flow. Each Shock Terminator contains two elastic suspension tubes, two metal support posts, two rack thumbscrews and a miniature shirt-pocket level. Simply put, once installed (a 10 minute task) the elastic tubes suspend the transport of your CDP so there is no direct contact with the rack. Quakes to the floor may shake your table and rack, but the elastic tubes stop the vibrations before they can shock your transport. Two thumbscrews are provided to hold the transport in place during travel. Once removed at the job, the transports floats independently.

At first it seemed that having the transport free to sway with the floor would be a problem; however, we warmed up to the idea after just a short practice session. Does it work? To find out, we struck sharp hammer blows on the table and rack with a CD in play. Even when hit hard enough to move the rack, still no skip. It was not until we actually hit the top of the transport cabinet that program was interrupted. So if you play a lot of halls where skipping is a problem, this could be the solution you've been looking for. Price is $39.99 from Shock Terminator Intl., KMart Plaza, Route 35, Wall Township, NJ 07719; or contact them on the web at www.musicmakers.com

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rately mark the stop and start points (without hours of practice) or we ended up with a gap or jump at the supposedly seamless loop point. This new unit, however, demonstrates that looping can be done seamlessly with minimal practice.

The DN-2500F also comes with eight seconds of sampling memory on each side of the controller. The sampled sound can be played forward, backward or looped. However, you can't use the sampler and looping feature at the same time, and the sampler can only be used with its appointed player.

Another debut feature on the DN-2500F is "Voice Reducer" which attenuates (but does not eliminate) the vocals. This is so you can grab a musical phrase without the vocals. Unfortunately, it is totally dependent on where the vocals are in the original stereo recording. If the vocals are not dead center between your left and right channels (same information on both channels), it won't work well enough to be of any value. If you are running in mono, the results are not only unpredictable, but could be undesirable depending on any phasing problems in your system. There are many good reasons to purchase a DN-2500F, this function is not one of them.

Denon DN-2500F
Other equipment in test rack:
Marantz
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MTX 3000 mixer
CSL Workstation
Aphex Aural Exciter

ABS STANDARD

"Brake" is a function that creates a grinding stop sound, as if you pulled the plug on a live turntable. While this effect has some interesting potential, its use should be limited or else audiences won't know the difference between a hot CD spinner and a sloppy vinyl jock.

To further maximize your control over the mix, the 2500F's Key Control allows you to raise or lower the key of the music. Unlike "pitch" control, which really changes the tempo of the music, Key Control raises and lowers the pitch without effecting the speed.

So now you must ask yourself, "Do I need a Denon 2500F?" It all depends on the kind of jobs you play. If your dance card is normally booked with weddings and family events, a CDP without all the expensive extras will probably do just fine. On the other hand, if you find CD mixing a challenge and are attracted to a player that will open new doors in terms of creativity, you'll probably do no better than this unit. With a sticker price of $1,800, it's at the high end of the price scale. Fortunately, it's not so expensive that you can't rationalize that it will pay for itself in just a few jobs. Or you can take the honest approach: admit you don't need it, but get it anyway, just because you want the best.

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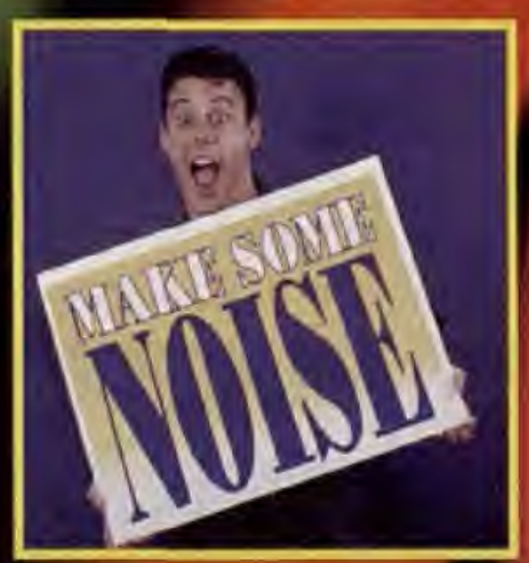

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Our first test site for the Community CSX43-S2 Trapezoidal Speakers was at a popular karaoke night at a local pub. It was a cool fall evening and as I was loading up for the show, I paused a moment. Leaving my trustworthy pair of JBL speakers behind, I wondered if these new Community speakers could really handle the wealth of vocal talent found in Newark, N.Y. on a Friday night. Would the horn drivers have the clarity to reproduce the highs of Mary singing "Crazy"? And what would happen to those 15-inch woofers when Jack stepped up to the microphone to bellow out "Desperado" for the tenth time?

After plugging in the last mic, the moment had arrived. It was time to place the new speakers atop my Ultimate Support stands for the first time. In doing so, it was quite apparent that these new Community's are a bit bulkier and heavier than my JBLs, but no doubt solid in construction.

SMOOTH AS SILK

As I fired up my 1,200-watt amplifier and spun the first CD of the evening, I was immediately impressed by the smooth sound and lower power requirements of these cabinets. There was plenty of sound, even with the amp at a relatively low level. I could easily use a less powerful amplifier and achieve the same volume level. The CSX43-S2 speakers are very efficient. A definite plus.

By Jim Kerins

As the evening progressed, the smooth sound of these speakers became more apparent and more appreciated. There was no harshness, even when Jackie was squealing out the highest note in that Newark favorite "The Rose." As Bill stepped up to perform his signature song, "Love Shack," the speakers pumped out the low end with a slap (I was also relieved that Bill didn't fall off the stage, he'd been working the J.D. pretty heavily).

Typically, I alternate between karaoke and dance music; the speakers performed just as well during the dance breaks as they did during karaoke. I walked around the room and noted that the sound was clear

Pros:

Highly efficient, good bass response, smooth high end, high power handling, quality workmanship, great sounding. Fabric covering is mar resistant and retains a new look.

Cons:

Somewhat bulky, heavy and cumbersome for toting around, lack of midrange, but well suited for DJ related work (i.e. loud dance music). Fabric covering also tends to attract bar odors (i.e. spilled beers and smoke).

and full throughout. Lots of low end, crisp high end and, overall, very nice. The CSX43-S2s passed on karaoke night with flying colors. But were they ready for tomorrow night? The night of the big wedding, in a big room, with a big cake and a big bride.

ROCK THE HALL

As I was setting up in the reception hall (i.e. ski lodge), I was hoping the speakers could kick out enough thump on the dancefloor to get the 200 or so guests up and moving to (oh no!) the *Macarena*. On the stands, I was real happy with the look of the speakers. The black with yellow accents stood out nicely and looked sharp.

During the wedding introductions the sound was clean and dispersion was wide, thanks in part to the trapezoidal shape. We all felt much closer to Rob and Lois (or was it Mary and Steve? Dick and Jane?), the newlyweds.

During the big bridal dance the speakers sounded good even at low volume. As I moved down my playlist of well-loved party tunes (same ones you play), the floor filled with happy dancers. After the older wedding guests left, I began to crank up the hard-core dance tunes. One spirited guest was dancing so enthusiastically he nearly toppled one of the new speakers; I got him the hell out of there (These are loaners and if we break 'em, we buy 'em).

The bottom line is that these new CSX speakers never flinched as I unloaded 1,000 watts right into the bowels of those overfed, alcohol laden wedding guests. They loved it!

As I slammed the tailgate of the van, cash in hand (where's the tip?), I smiled that little sardonic smile of mine and said, "Yeah... I like those speakers."

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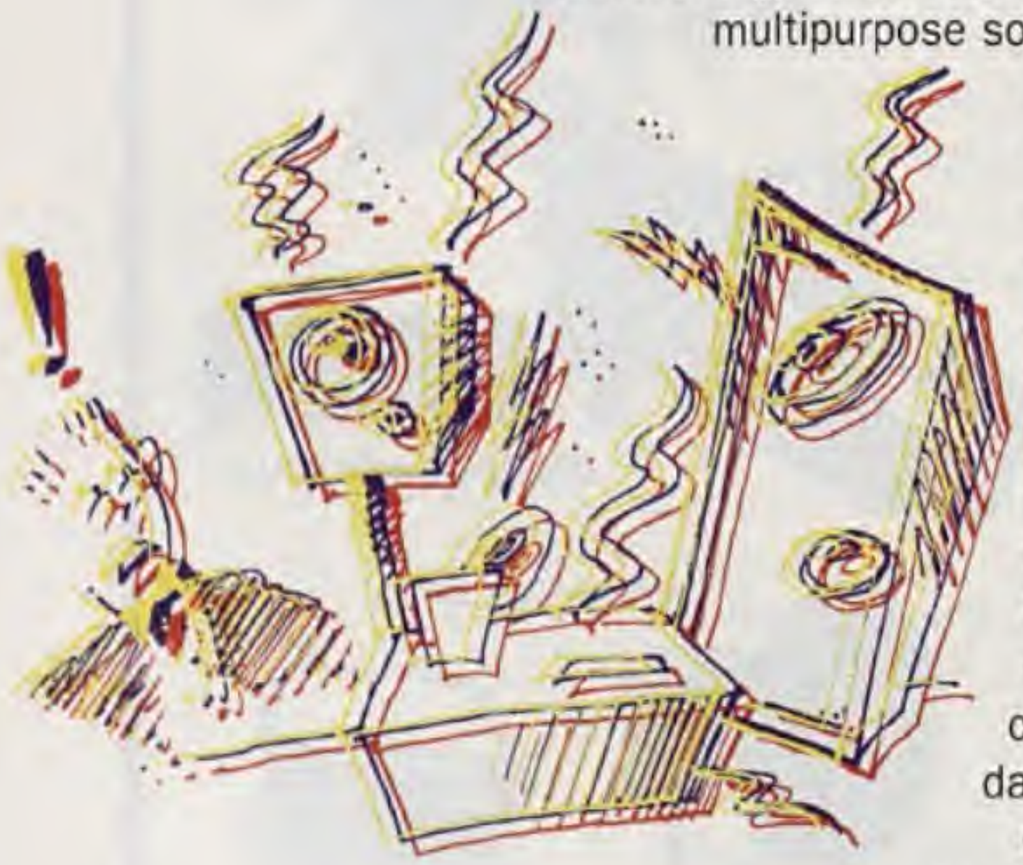
SYSTEM OVERLOAD

Have you been scratching your head lately and wondering "Why is my sound system sounding so lousy?" or "Why isn't my system ever loud enough?" Have you experienced a cooked tweeter, a singed midrange or a woofer that's lost its bark? Maybe it's a subwoofer that blew its cone clear across the dancefloor. Or an amp that became a smoke machine at a recent party. If any of this sounds familiar, you may be suffering from **System Overload!**



Like most DJs, you probably do many different types of functions with a single, multipurpose sound system. As a result, you may occasionally find yourself pushing your system to the limit and beyond. It starts with distortion on the microphone and progresses to a point where the sound becomes almost unbearable; the result could be serious damage to the system.

On the other hand, you may have the right sound system, but are just not using it properly. So let's size up what sound system you should have for various functions, and how it should be used.

The first thing to consider is the size and types of parties you are going to do. For example, you have a 200-watt amp and a pair of small 2-way speakers with 12" woofers. Would you use this system for a 75-year-old person's anniversary or a 200-person high school prom? Of course not. For starters, you are going to need larger speakers or more speaker cabinets.

by George Mohr

What about your amp?

Now that you have adequate speakers, are they too much for the amp to handle? Always drive your speakers with an amp that is rated for at least the RMS value of the speaker. You can go as high as, but should not exceed, the peak value. For example, a speaker is rated at 350-watts RMS and 700-watt peak. Your amp's power rating should fall in-between these ratings, leaning toward the upper end. When an amp overloads and distorts, it is because it is too small. Distortion is what kills speakers, not overpowering (within reason).

Say you have two parties, both with 200 people. The system sounds great at one party and sucks at the next. A class of '34 reunion requires a far different system than a college spring break beach party for the same number of people. The latter system should have much larger (or more) speakers and a much more powerful amp.

Function junction

So how big a system, and how much power do you need? Look at the chart for guidelines on what you should have for certain functions. These represent bare minimum requirements. Power is rated *per channel.*

As a quick rule of thumb, for the average party, you should have around 2 watts per channel, per person. Larger functions, high school parties (kids like it loud!), and outdoor parties use 4 to 6 watts per person as a guide.

For larger parties, you will always have a much better overall performance with a bi-amp system. Floor-standing speakers have always been a problem with "carrying" the sound across the

Power	Speaker System	Speaker #	People	Functions
150 watt	2-way, 15"	2	20-60	Anniversary, Small wedding, Backyard party, Birthday party
300 watt	3-way, 15" or 18"	2	100	Average wedding Anniversaries, Yard parties, Teen parties
400 watt	3-way, 18"/Double 15"	2	100	Large sweet 16, Small high school parties, College gigs
600 watt	3-way 18"/Double 15"	2 or 4	200	Large high school or college, Large weddings
400 watt	3-way 18"/Double 15"	2	50-60	Large outdoor party, Small block party
900 watt	3-way 18"/Double 15" or Bi-amp	4	100	Large high school functions in or outdoors, Teen discos
1600 watt plus	Multi-Cabinet or Bi-amp	varies	300 or more	Very large functions

room. If you use large floor-standing speakers, make sure you have enough of them to fill the room. If you have smaller speakers, put them on tripods. You will need *less* power and fewer speakers to fill the same space.

In large areas, like school gyms, the most efficient way to place your speakers is on the long wall, with the sound directed to the short wall. This helps reduce echo and everyone can hear the sound better. You should have at least two pairs of speakers in really big rooms to exploit this tip.

If you do a lot of large parties, like academic functions, block parties and other outdoor gatherings with large numbers of people, you should look into a bi-amp system. A bi-amp system uses two amps in place of one and four speakers in place of two. One amp drives your full-range speakers (which should be on tripods). The other amp drives larger speakers (or subwoofers) for the bass (these stay on the floor). Bi-amp systems are very efficient and run much cleaner. The downside is, it is more sensitive to maladjustment and there's more equipment to carry. This type of system, however, will always be better sounding than a single amp with a pair of speakers.

To enhance system performance and help prevent overload, the first thing you must do is keep an eye on the volume control. Don't push it. To determine the limits, turn up the volume until the amp's clip lamps start to flash (If your power amp doesn't have an overload or clip lamp it will spell trouble for you down the road). Note this point on your mixer's meters. Now drop the volume -3db to -5db on the meter. Note this point as the maximum. This will compensate for making announcements and when mixing. If you have an MC who loves to talk, make it -6db on the board.

One item that you could purchase to prevent overload is a device called a compressor/limiter. This unit, when properly set can prevent overloading automatically (See DJ shoppers Corner).

If you are a KJ or DJ with a lot of open mics, do whatever necessary to prevent feedback, which will drive the amp into clipping. If your system is running hot to begin with, you can easily pop a tweeter.

Finally, when your MC makes an announcement, lower the volume a tad so everyone can hear him (or her) clearly. If your MC insists on shouting, make him stop!

If you have any questions or require more specific suggestions, just drop me a line at (516) 667-2300. Or write me at Abracadabra, The DJ Pro Shop. 1153 Deer Park Ave. North Babylon, N.Y. 11703.

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Let The Game Begin!

1. Which city and state was Elvis Presley born?

2. Who was the original artist for the song "Tainted Love"?

3. What instrument did Bootsy play for James Brown's band?

4. Who signed Madonna (label and record rep)?

5. What recording duo was originally known as Caesar and Cleo?

6. What was Little Richard's real name?

7. What Motown act was known as the opening act for the Jackson 5 in 1973?

8. What was Eddie Money's primary occupation before he became a singer?

9. What year were the Rolling Stones admitted into the Rock 'N Roll Hall Of Fame?

10. What was the original name of Donna Lewis' "I Love You Always Forever"?

11. Who performed "L.A. Is My Lady" in 1984?

12. What singer known for "STARLOVE" was discovered on the Gong Show?

13. What was the top chart position for Prince's song "1999" (according to Billboard Magazine)?

14. Who did Roberta Flack have in mind when she sang "Killing Me Softly"?

15. Who was the lead singer for The Time before Morris Day took over?

16. Who was the female lead singer for Meatloaf on "Paradise by..."?

17. Which Antonio Carlos Jobim album featured the first release of the title "WAVE?"

18. What 70's duo had bulldogs named Elizabeth and Broderick?

19. What was U2's US debut album?

20. What was Gene Simmons' primary occupation before he got KISS off the ground?

21. What was Muddy Waters' birth name?

22. What famous singer was Phylicia Allen-Rashad married to in the late 1970's?

23. Name the drummer for the rock band Rush.

24. What band went from The Creators to The Nightshift to their now world-reknown name?

25. What is Rick James' real name?

26. What was MTV's first video; aired in 1981?

27. What was MTV's second video; aired in 1981?

28. How much was Elvis Presley signed to RCA records for?

29. Who were the original owners of Reprise Records?

30. What year was Casablanca Records sold to Polygram Records?

31. What movie did Debra Winger play a teenager who was "trapped in a stairway"?

32. What was the No. 28 song on Billboard's Pop Charts for 1981?

33. How much did Ahmet Ertegun and Jerry Wexler sell Atlantic Records for and what year was that sale?

34. Name Pablo Cruise's biggest pop chart hit (according to Billboard).

35. No Mercy's "Where Do You Go" is a cover version, who was the original artist?

36. How long was the original long version of the 12" for "Love To Love You Baby"?

37. What was the name of the artist who performed the Dance Fever TV show theme?

38. Rock 'N Roll DJ Alan Freed was born in what city?

39. Who is known for "Love In C Minor"?

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and if present at the Show, BONUS PRIZES!

HURRY!
Entries must be received by December 20, 1996.

Tune Trivia

40. What is Sonny Bono's native city?

41. How old was Aretha Franklin when she was signed to Columbia Records?

42. What was the name of the group that Babyface and L.A. Reid came from?

43. What "insect" song was Rebbie Jackson known for?

44. Who performed PacMan Fever in 1982?

45. "Suavacito" was orginally performed by?

46. What city does Tower Of Power call home?

47. Who wrote Sherrif's "When I'm With You"?

48. Who won the Best New Artist Of The Year for the 1983 Grammy Awards?

49. Who is credited with signing The Eagles, Jackson Browne and Joni Mitchell?

50. What song is sampled for Two Live Crew's "Me So Horny"?

51. What song/artist's hook did the Fugee's borrow for "Fugee-La"?

52. Who created the music for "Sanford & Son"?

53. What was the name of Don Henley's first solo album on Elektra records?

54. What song is the hook sample for LL COOL J's "Loungin" and who performed that song?

55. "Object Of My Desire" was performed by whom?

56. "Watch The Closing Doors" (RCA Records) was performed by whom?

57. What group was originally called The New York Players?

58. What city was the original Lynyrd Skynyrd from?

59. Name the Rodney Dangerfield song from 1984 that featured a video of him in "Heaven"?

60. What song did Steve Martin make famous on Saturday Night Live back in 1977?

61. Name the band most known for "Spinning Wheel" and "Lucretia MacEvil."

62. What's the name of the song used for the basis of the Bucketheads' "These Sounds (fall Into My Mind)" and who was the artist whose sample was used?

63. What was the name of Chuck Berry's 1959 Chess/MCA album?

64. Name the 1980 movie that featured the song "Out Here On My Own" and "Hot Lunch Jam."

65. Bananarama was the female part of what group?

66. What was Janet Jackson's hit from 1982?

67. What band did Boz Scaggs get his start with as an occasional guitarist/vocalist?

68. Toni Braxton is married to whom?

69. Who is noted as the lead singer for the Amboy Dukes?

70. What artist sang the song for the theme of "Courtship Of Eddie's Father"?

71. Who originally performed "Can't Live," a song that was covered by Mariah Carey?

72. The Village People sang about "Y.M.C.A." on which album in 1979?

73. Name the female artist who performed "Guilty" with help from Barry Gibb in 1980.

74. Vince Neil is best known as a member of what band?

75. Who performed "Disco Duck"? (Full name of the artist)

76. What song did Microsoft use to launch WINDOWS '95?

77. The disco classic "Shoot Me With Your Love," on ATCO Records was performed by whom?

78. "Memory" by Menage was originally on what US label?

79. What Chicago based band was noted for "Tell Me Something Good"?

80. In the early 1960's Ben E. King was the lead singer of what group?

81. In the '80s who originally performed the song "Small Town Boy"?

82. Tom Cochrane's "Life Is A Highway" brought him back into the public's eye, what band was he most noted from before that?

83. Latoya Jackson's singing career has been next to 'nil, but she did manage one hit record — name it.

84. What team made "We Are Family" their theme song in 1979?

85. What was the name of the hit song performed by Jermaine Jackson and Pia Zadora?

86. What year was the ABRAXAS album (Santana) released?

87. What recording artist was John Belushi most known for imitating on Saturday Night Live?

88. What rap song featured "Good Time" by CHIC as its track, back in 1979?

89. On the Saturday Night Fever Soundtrack (vinyl), how long is "Disco Inferno"?

90. Frankie Goes To Hollywood's "Relax" was most known from what movie?

91. David Naughton is most known for what song?

92. What year was Marvin Gaye killed?

93. What is the No. 1 single (sales) of all time? (According to Billboard)

94. What is the No. 1 LP (chart time) of all time? (According to Billboard)

95. What was the name of the background group on Donna Summer's "Heaven Knows"?

96. Who wrote Bonnie Tyler's "Total Eclipse Of The Heart"?

97. What was the name of the song that featured a duet between Devo and Jermaine Jackson?

98. Steve Perry is the lead vocalist for what band?

99. What was Jeremy Jordan's hit song from the TV soundtrack for "Beverly Hills 90210"?

100. Where was Stevie Ray Vaughn's last concert?

RULES:

1. All answers must be received either by fax, mail or e-mail before 11:59 p.m. on Friday, Dec. 20, 1996. (Proof of date required.)

2. Employees and family members of Modern Tracks, Mobile Beat, Denon, Colorado Sound 'N Light, ZTV or Southern California Music Services are not eligible.

3. Winner will be determined by highest number of correct answers. Official answers have been established and may not be questioned.

4. In the event of a tie, a random drawing will be held on January 5, 1997 at the Mobile Beat DJ Show and Conference in Las Vegas.

5. Winner need not attend the Show to win.

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Happy New Year on CD!

by Fred Sebastian

New Years! It's a time when differences dissolve and the feelings of gratefulness, relief, and sadness give way to a rebirth of hope and inspiration. If you have been too busy to feel anything then here's a few notes on the season that may be useful. Gratefulness; The Electric Slide has finally taken a back seat. Relief; The Chicken Dance may be dead. Sadness; What if the Macarena turns out to have the life span of the Hokey Pokey. Hope; The next song that turns into a national craze is one you like enough to hear a quadrillion times. Inspiration; A Wedding without the Electric Slide, The Chicken Dance, Macarena or the Hokey Pokey!

1996 is ending with a big upswing in nonstop pre-mixed CD releases. Hundreds have popped up in the last few months alone. The advantage of a continuous mix of good club or dance tracks makes DJ'ing easier, but a few words of caution. People don't pay professional DJs to just play through the same CDs they have at home (like the popular MTV Party To Go's, and Dance Mix USA's, etc.) So if you're going to play a continuous mix CD, play selected segments that are not mass marketed and potentially predictable. Second, know your CDs. Though most nonstop CDs are trackable to a particular song they are not always clean starts. There are record labels releasing Mix CDs that are truly nonstop, with only one track. You can not track the CD to play each song individually unless you search and cue to that point, which makes all but the beginning of these CDs useless. Check with your music supplier to be sure the CD is trackable. Unlike medleys and megamixes, most nonstop CDs contain full length radio or extended versions of songs, so if you take the time to cue them up properly you'll get much use of the numerous nonstop CDs now available.

CDs of medleys and/or megamixes are among the most valuable possessions of any DJ's collection. The odds of emptying the dancefloor is minimized with good medleys or megamixes by the consistent beat that strings together top hits.

New Releases

Among the leading dance compilations released in the past few years the "Dance Zone Level" series has consistently hit the mark with excellent dance and club

2 CD DOUBLE VALUE
40 huge dance hits
DANCE
zone
8
stretch n vern • h2o • backstreet boys • gusto • gina g • clock
livin' joy • pizzaman • wink • todd terry • alison limerick • alex party

tracks that frequently turn into chart-topping hits. A good example of this success is indicated in the fact that "Dance Zone 1995" includes approximately 20 tracks that are hot in clubs today. The newest release, "Dance Zone Level 8," includes 40 tracks on 2 CDs including many smash hits and chart climbing potentials sure to peak in '97, including *Sunshine* by Umboza, *That Lock* by De'Lacy and more. (Also watch for "Dance Zone '96" coming soon.) Tracks are:

Dance Zone Level 8	
I'm Alive	Stretch 'N' Vern w/ Maddog
Let's All Chant	Gusto
Nobody's Business (Euro Vocal Mix)	H2O w/Billie
We've Got It Goin' On	Backstreet Boys
Hello Honky Tonks (Rock Your Body)	Pizzaman
Don't Stop Movin'	Livin' Joy
There's Nothing I Won't Do	JX
Ooh Aah...Just A Little Bit	Gina G
Everybody's Free (Eat Me Edit)	Rozalla
That Look	De'Lacy
Read My Lips (Saturday Night Party)	Alex Party
Oh What A Night	Clock
Flava (Crichton & Morris 7" Mix)	Peter Andre
Groovin'	Pato Banton
	& Reggae Revolution
Return Of The Mack	Mark Morrison
Krupa	Apollo Four Forty
Take Me To Heaven	Baby D
You're Not Alone	Olive
Sunshine	Umboza
Macarena	Los Del Mar
Tha Wildstyle	DJ Supreme
Higher State Of Consciousness '96 Remix (Dex & Jonesey's Higher Stated Mix)	Wink
Do That To Me (Original Radio Edit)	The Lisa Marie Experience
Where Love Lives	Alison Limerick
Move Your Body	Ruffneck w/Yavahn
Wrong (Todd Terry Remix Edit)	Everything But The Girl
Stand Up (Alcatraz Robs The Bank Mix)	Love Tribe
Jazz It Up (Erick 'More' Radio Edit)	Reel 2 Real
Klubbhopping (Itty Bitty Boozy Mix)	Klubbheads
If Madonna Calls (X-Beat Mix)	Junior Vasquez
Rays Of The Rising Sun (Electric Beach)	Moziac
It's Just Another Groove	Mighty Dub Kats
Jus Come (Sharp Blasted Dub)	Cooljack
Vicious Circles	Poltergeist
Arms Of Loren	E'Voke
One Day I'll Fly Away	Kelly Llorena
Down To Earth	Grace
Fable	Robert Miles

The popularity of Latin music in dance and nightclubs continues to electrify the dancefloor. The resurgence of Spanish versions of freestyle songs and the newer sounds of Latin house music are

Cont'd on pg. 88

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examples of how wide this influence is. Two new excellent compilations of Latin dance tracks are "Club Rumba Latina," which serves up 15 slamming club cuts, and "Solo Latino" which offers 16 tracks including club cuts and several pop Latin tracks. If you

want to keep them dancing, both of these CDs will play well in most dance environments.

Club Rumba Latina

La Morena (Remixrodop) ..... Ilegales
Las Chicas (C&C Radio Version) ..... El General
Mama Yo Quiero ..... King Africa
Pontela (Me Pana El Condon) ..... Machito Ponce
Pedro Navaja ..... El Lupe
Elegibo (Radio Version) ..... Sandalo
Chiquita (Remix) ..... Corazon Gitano
Atrevete A Moverlo (Merengue Re-Mix) ..... Fransheska
La Fiesta ..... The Boy From Bonao
Sin Truco (Radio Version) ..... Tono Rosario
No Hagas El Indio, Haz El Cherokee (Batucada Version) Cherry Coke
Scatman (Spanish Radio Edit) ..... Gemini
A Mover La Colita (Original Mix) ..... Chazz
Funkete (Norty Cotto's Mega Mix) ..... El General
La Morena (Burn It Up) ..... Ilegales

Solo Latino

Estoy Aqui ..... Shakira
La Cancion De Los Guerreros ..... Cherokee
Gypsy Kings Medley; Bamboleo / Volare / Djobi Djoba / Pida Me La / Baila Me ..... Gypsy Kings
Havana Club (The Latin Mix) ..... Ottmar Liebert & Luna Negra
El Garrotin ..... Cani
El Amor ..... Azucar Moreno
No Moriro (No Matter What) ..... DLG
Y Bailo ..... Donato & Estefano
Dulce Amor (Sweet Love) ..... Gloria Estefan
No Se Parece A Nada ..... Albita
El Baile De La Vela ..... Cheito
Mana ..... Ricky Martin
El Matador ..... Los Fabulosas Cadillacs
O Reggae E O Mar ..... Daniela Mercury
Un Million De Rosas ..... La Mafia
Sola Otra Vez ..... Celine Dion

Still Groovin'

Remember the '70s and early '80s when you could turn on the radio and hear great pop and R&B tunes that crossed all color lines? **GROOVE ON!** from DCC features the best of those songs by artists like Maze, Earth, Wind & Fire, Deniece Williams, The Isley Brothers, The Emotions, Tavares, Sister Sledge, Dionne Warwick & Spinners, Natalie Cole & Peabo Bryson and more! Some of these songs were released during the disco era, but don't call these songs disco. This is just a fine collection of fun and danceable R&B by some of the hottest artists of all time!

The **GROOVE ON!** three-CD set (sold separately) contains hard-to-find hits and songs never released on CD before, including: Donna Allen - *Sweet Somebody*, Ashford & Simpson - *Is It Still Good To Ya?*, Marvin Gaye - *Sanctified Lady (12" Version)*, Rebbie Jackson - *Centipede (12" Version)*, Ashford & Simpson - *It Seems To Hang On*, Chaka Khan - *What Cha' Gonna Do For Me?*, Phyllis Hyman - *You Know How To Love Me* (Original Long Version), Brick - *Ain't Gonna Hurt Nobody*, George Duke - *Shine On*, Starpoint - *Emotions*, Harold Melvin & The Blue Notes (featuring Teddy Pendergrass) - *Wake Up Everybody (Parts 1 & 2)*.

Twenty-five of the 30 songs on **GROOVE ON!** are Top 10 pop and/or R&B smashes, including 10 number ones!

Whether you're doing your last minute shopping or preparing your Christmas library, one album you don't want to miss is "Jive Bunny and the Mastermixers Christmas Party." Like all Jive Bunny albums, all the tracks are by original artists and mixed together for continuous play to provide over 75 minutes of refreshingly original rockin' Christmas tunes and many all time classics.

Jive Bunny Christmas Party Album

Merry Christmas Everybody • Little Saint Nick • I Wish It Could Be Christmas Every Day • Step Into Christmas • Rocking Around The Christmas Tree • All I Want For Christmas Is You • Another Rock And Roll Christmas • Wonderful Christmas Time • Merry Christmas Everyone • Do Wop Christmas • We Wish You A Merry Christmas • Good King Wencelas • We Three Kings • Have Yourself A Merry Little Christmas • Winter Wonderland • White Christmas • Rudolph The Red Nose Reindeer • Frosty The Snowman • I Saw Mommy Kissing Santa Claus • Santa Claus Is Coming To Town • Here Comes Santa Claus • Sleigh Ride • Jingle Bells • Mistletoe And Wine • Walking In The Air • Savior's Day • When A Child Is Born • Lonely This Christmas • Thank God It's Christmas • The Christmas Song • God Rest Ye Merry Gentleman • The First Noel • Blue Christmas • Happy Christmas (War Is Over) • Don't Stop The Cavalry • Last Christmas • Mary's Boy Child • In Duice Jubilo • I Believe In Father Christmas

The top selling Party Mix series, from its first volume featuring the Grease Megamix, continues to offer great medleys in its recently released "Party Mix Vol. 4." Most portions of these medleys are by original artists. This series satisfies and continues to be among the best selling medley CDs.

Party Mix Vol. 4

Funk Mix Medley:
Funk Mix Intro / Shake Your Body Down To The Ground / Don't Stop Til You Get Enough / Relight My Fire / Stomp / Boogie Night / Rasputin / Do You Love What You Feel / Disco Nights / Let's Groove Tonight

Disco Mix 4 Medley:
Disco Mix 4 Intro / Instant Replay / I've Got The Next Dance / Ring My Bell / Contact / Do You Want To Funk / Get Off / Dancing At The Disco / Shake Your Groove Thing

NRG Mix Medley:
NRG Mix Intro / I'm Ready / Numbers / You Make Me Feel / Living On A Video / In The Bush / Blue Monday /

Native Love / One More Time / You Spin Me Round / So Many Men So Little Time / Babe We're Going To Love Tonight / Your Love / Runaway / Let It Whip

Spy Mix Medley:
Mission Impossible / James Bond Theme / Secret Agent Man / Twilight Zone / Spy Mix Break / X-Files Theme / Batman / Goldfinger / Addams Family / The Avengers / Peter Gunn Theme / Shaft / Casino Royale / Spy Mix Interlude / Get Smart / Mission Impossible (Reprise)

Roller Skate Mix:
Roller Skate Mix Intro / I've Got My Mind Made Up / Rock It / Pick Up The Pieces / Play That Funky Music White Boy / Rappers Delight / The Breaks / Bounce Roll Skate / Last Night A DJ Saved My Life

Euro Mix:
Euro Mix Intro / Let Me Go / Tarzan Boy / Promises Promises / Don't You Want Me Baby / Pop Music / Nineteen / Der Kommisar / Glad To Know You / Shake Your Booty / All My Love / It's Alright / Dancer / Passion / Don't Go / It's My Life

Motown Mix:
Motown Mix Intro / Going To A Go Go / I Can't Help Myself / Uptight / Stop In The Name Of Love / Motown Interlude #1 / It's The Same Old Song / Motown Mix Break / Tears Of A Clown / Motown Interlude #2 / Love Is Like An Itching In My Heart / This Old Heart Of Mine / Baby Love / Really Saying Something

Cool Grooves Mix Medley:
Cool Grooves Mix Intro / I Can Dream About You / Ain't No Stopping Us Now / Second Time Around / And The Beat Goes On / Best Of My Life / You Can Do It / Love Is Going To Be On Your Side / Can't Fake The Feeling / Forget Me Nots / Let's Start The Dance / Let's All Chant

Another medley CD that holds much promise for the mobile crowd, is soon to arrive from the makers of Jive Bunny. "Celebration!" is a compilation of special occasion medleys that will be the icing on the cakes.

Celebration!
Ultimate Nonstop Party Album
Birthdays: Congratulations / Happy Birthday Sweet Sixteen / You're Sixteen / Nobody Loves A Fairy When She's Forty / When I'm Sixty Four / Only Sixteen / The Oldest Swinger In Town / It's My Birthday Today / I'm Twenty -One Today / Happy Birthday To You

Weddings: Bachelor Boy / Get Me To The Church On Time / Waiting At The Church / I Want A Girl (Just Like The Girl That Married Dear Old Dad) / The Wedding March / Love And Marriage / The Wedding (La Novia) / Hawaiian Wedding Song / She Wears My Ring / Three Times A Lady / One Hand, One Heart / We've Only Just Begun / Tonight I Celebrate My Love
Christenings: When A Child Is Born / Isn't She Lovely / You Must Have Been A Beautiful Baby / Twenty Tiny Fingers / Thank Heaven For Little Girls
Anniversaries: Happy Anniversary / The Anniversary Waltz / My Ole Dutch / Thanks For The Memory
General: For He's A Jolly Good Fellow / Welcome Home / Always On My Mind / Land Of Hope And Glory / We'll Keep A Welcome / Scotland The Brave / Danny Boy / Auld Lang Syne / Congratulations / (Reprise)

If you missed getting a copy of "Now That's Italian" (now out of print) here's good news. "The Pizza Disc - X-Tra Cheese" is now available and it includes many all time Italian classics.

X-Tra Cheese
Volare ..... Dean Martin
Oh Marie! ..... Louis Prima
Here In My Heart ..... Al Martino
From The Vine Came The Grape ..... The Gaylords
Mama ..... Connie Francis
More ..... Vic Dana
Maia Femmina ..... Jerry Vale
Arrivederci Roma ..... Dean Martin
Anema E Core ..... Perry Como
Pepino, The Italian Mouse ..... Lou Monte
Senza Mama ..... Connie Francis
There's No Tomorrow ..... Tony Martin
Al Di La ..... Connie Francis
That's Amore ..... Dean Martin

Turning To The Tube
TV theme song compilations continue to be popular and the best and most extensive collection of Original TV theme songs is "Television's Greatest Hits." Three volumes containing 65 tracks each have been available for several years. Now there's 260 more TV theme songs, 65 tracks on each of four new volumes. Each volume contains a 24 page booklet with liner notes to help make them great for trivia contests.

"Television's Greatest Hits Vol. 4, Black & White Classics" features classics from the 50's and 60's such as: Themes to *The Gumby Show, Soupy Sales, Father Knows Best, Walt Disney's Wonderful World Of Color, The Fugitive, Tennessee Tuxedo, Dr. Kildare, The Red Skelton Show* and many more.

"Television's Greatest Hits Vol. 5, In Living Color" features treasures from the 60's & 70's including: *The Dating Game, The Newlywed Game, General Hospital, Rowan & Martin's*

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Laugh-In, The Carol Burnett Show, The Flying Nun, The Dean Martin Show, Lost In Space, Let's Make A Deal, Police Woman, and more.

"Television's Greatest Hits Vol. 6, Remote Control" includes themes from the 70's and 80's such as: *Lifestyles Of The Rich & Famous, Mork & Mindy, NFL Monday Night Football, Moonlighting, The Price Is Right, Fantasy Island, Family Feud, People's Court, Cagney & Lacey, Alf*, and *The Benny Hill Show*, among others.

"Television's Greatest Hits Vol. 7, Cable Ready" contains more themes from the 80's and 90's including: *The Simpsons, Ren & Stimpy, The Cosby Show, America's Most Wanted, Murphy Brown, Seinfeld, Rosanne, The Late Show With David Letterman, The Nanny, Unsolved Mysteries, Max Headroom, Tales From The Crypt, HBO Feature Presentation, Melrose Place, Beverly Hills 90210, N.Y.P.D. Blue*, and more.

When it comes to music we are the richest country in the world! So I raise my glass to the artists' gifts of '96, to the DJs that bring it to the people and to the hope and promise of more inspired music in '97!

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A LOOK AT 1996

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Many of the CDs featured in this column of Music News do not include record label names because they are imports or independent labels not widely distributed. For information on where you can buy these titles, a free catalog of new releases, or info on the 1996 Catalog of over 3,000 various artist CDs call AVC at 201-731-5290.

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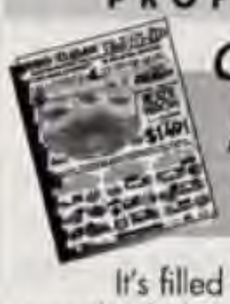

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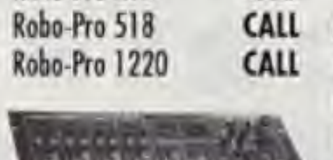

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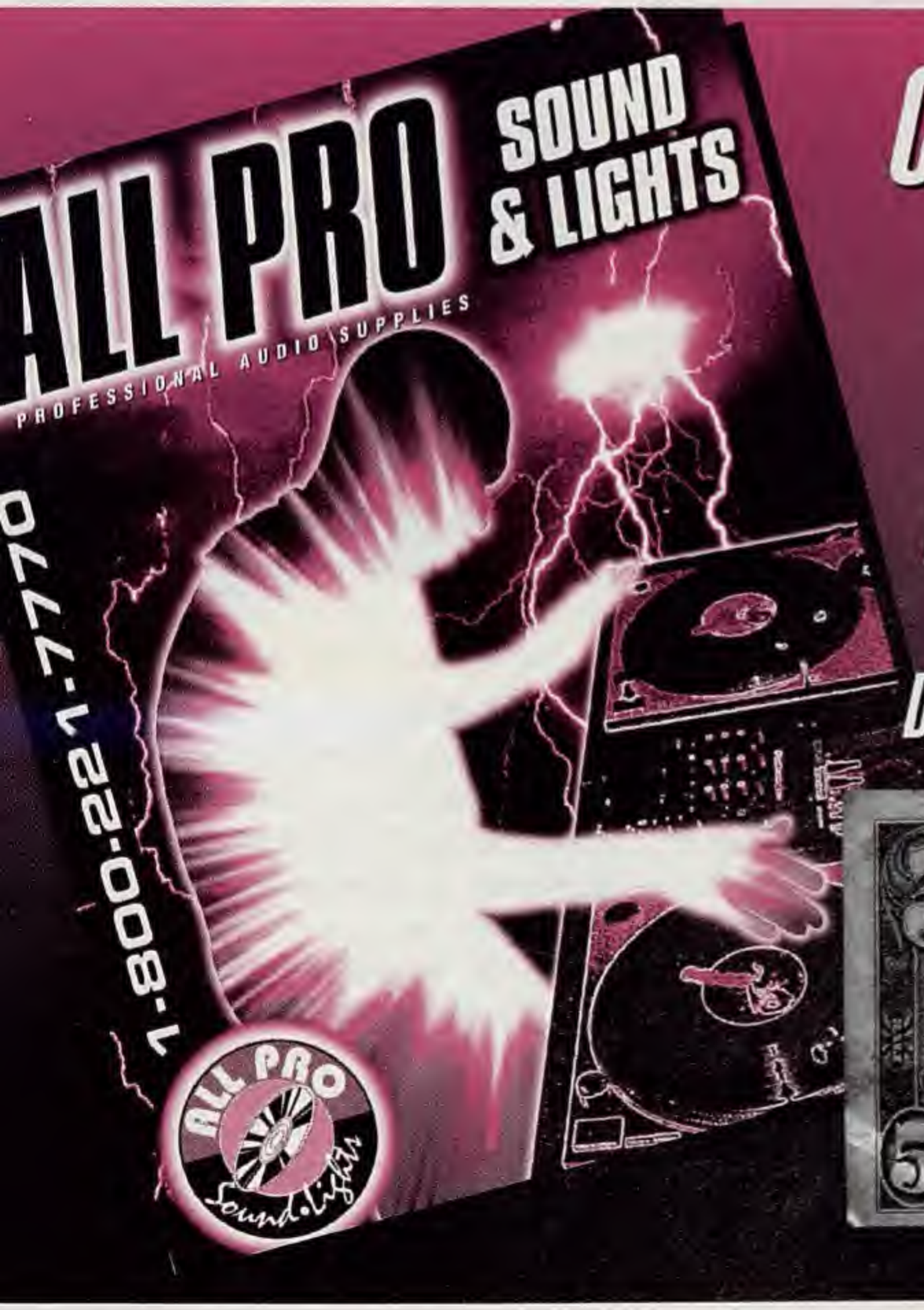

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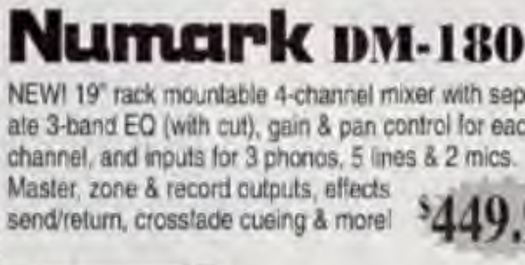

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New Rhino collections offer a Holly, Jolly Christmas!

Rhino Records spreads a little Christmas cheer with three new holiday compilations: *Just Can't Get Enough: New Wave Xmas*, *Christmas In The Stars/Star Wars Christmas Album*, and *Country Christmas*.

Just Can't Get Enough: New Wave Xmas is for those who like to mix the trendy with the traditional at Yuletime. The 16 tracks feature some of the biggest stars of the '80s and '90s, including David Bowie (with Bing Crosby), Squeeze and XTC. While many of the songs on *Just Can't Get Enough* can still be heard on alternative stations all across the country, several tracks are only available here.

Christmas In The Stars brings tidings of great joy from a galaxy far, far away. The official holiday album for the 1977 smash hit Star Wars, this CD was the brainchild of Meco Monarado, who created the No. 1 hit "Star Wars Theme/Cantina Band." Such film favorites as R2-D2 and the original voice of C3PO, Anthony Daniels, provide the collection's jingle bells, blips, and bleeps. Featuring such tracks as "What Can You Get A Wookie For Christmas."

If you'd rather spend the evening line dancing than caroling, be sure to round up *Country Christmas*. This CD contains 10 tracks sung by some of the greatest hitmakers in country music with such artists as Johnny Cash, Alan Jackson, Tammy Wynette, and George Jones noting that "Santa Looked A Lot Like Daddy."

All are available at your favorite retailer or from RhinoDirect at 1-800-432-0020.

CRUNCHTIME FOR THE REMIXERS

by Shawn Miller

It's the end of the year, and the independent remix services have been working hard to produce the issues for this, their busiest season. All the issues listed are currently available and are shipping. However, as we move closer to the end of '96, many last minute and "special release" issues will be showing up after this issue of *Mobile Beat* has gone to press.

If you just bought a new set of speakers and want to cash in on your warranty, the last track *Steelo* by 702 is sure do the damage. This is just the track you want to use if you have a sub-woofer that is aching to be aired out.

FUNKYMIX SPECIAL ISSUE #25:

Just like a handful of M&Ms, the latest big issue from FunkyMix will have you salivating all over your equipment. Sure to be as huge as "Ultimix Issue 50" was, "FunkyMix 25" is pressed as a 4 record/ 2 CD set with everything the urban DJ requires to have a fun filled evening. The first track on the issue is, by far, one of the best medleys Mark Roberts has ever accomplished. The medley, named *The 25 Issues of Funk*, runs almost 19 minutes, includes three breaks which can be skillfully used to extend the medley, and contains the best tracks from the last 24 issues of FunkyMix.

The medley begins at around 95 BPM, with tracks like *California Love*, *Candy Rain*, *Doin' It*, *Regulate OPP*, *Slam*, *Dreamlover*, and *Tennessee*, then immediately picks up speed right after the first break with *Let Me Clear My Throat*. From this point, all you'll have to do is hose down the fire on the dancefloor. Roberts skillfully inserts tracks like *Boombastic*, *Humpty Dance*, *Buffalo Stance*, *Do Me*, and *Expression*, and then watch out — your crowd gets a massive taste of *Joy and Pain* along with *Poison*, *Treat 'Em Right*, *Booti Call*, *Funky Cold Medina*, *Bust A Move*, *Doo Doo Brown* and the list goes on and on. The medley finally climaxes at 133 BPM and so will your crowd. This is a great medley for several types of crowds and venues. The older tracks are primarily urban to crossover top 40 and the beat and remix style is wild enough to keep the old folks moving. Now we all know DJs are never satisfied with just one medley on an issue... Not to worry, there's one more...

The second medley on the issue has been properly dubbed *The Booty Medley (part 2)* constructed and remixed by DJ 2nd Nature. Now, if your crowd isn't crawling around on the floor, exhausted from the first medley, this one will surely seize their hearts. The Booty Medley runs almost 10 minutes. It begins hovering around 134 BPM and rockets up to 139 BPM, but your crowd will be calling 911 by the second break. The medley starts with *Was Up Was Up*, *Nasty Dancer*, *C'Mon And Ride It (Da Train)*, *Hoochie Mama*, *Work That Body*, *My Boo*, *Work It Out*, *Keep Doin' It* and ends with a heaping spoonful of *Scarred* by Luke.

Besides the two medleys, this issue contains 12 more completely separate tracks ready to move your crowd. *Champagne* by

Cont'd pg 94

Salt-N-Pepa, from the movie "Bullet Proof," has been completely restructured with a simple intro, smooth breaks and samples from the vault. Next, *Loungin'* by LL Cool J has been remixed with a bass beat that can only be described as earth shattering and scratches that'll freak even a seasoned DJ. And what issue would be complete without the hottest Blackstreet track *No Diggity*? "FunkyMix 25" has something special for you kids sick of playin' the same nappy 'ol tired radio version. The track begins with the ZAPP (yes ZAPP) version of *No Diggity*, to really blow the minds of your 70's funk crowd, and just when they've become zombies, the track mixes into the Blackstreet version of Michael Jackson's *Billie*. Definitely music your crowd can't buy in a store!

Also on the issue, *If I Ruled The World* - Nas, *If Your Girl Only Knew* - Aaliyah, a cool 130 BPM version of *Thuggish Ruggish Bone* - Bone Thugs-n-Harmony with cuts from Electric Kingdom and *Mama Used To Say*. The issue keeps goin' with *East/West Coast Killas* - Group Therapy, the big smash single *Hit Me Off* by New Edition, the classic *Caught Up* by Chubb Rock, *Just A Buggin'* - Whistle and oh, if you just bought a new set of speakers and want to cash in on your warranty, the last track *Steelo* by 702 is sure do the damage. This is the just the track you want to use if you have a sub-woofer that is aching to be aired out.

Talking about medleys, more and more are getting released than ever before. The latest issue under the MIAMI FLASHBACK FREESTYLE label is issue #02, released on vinyl only. Side A contains "The Miami Bass MegaMixx part 2," which is exactly what you'll need after playing the *Booty Medley* off the "Funkymix #25." The medley on this issue contains current tracks from Quad City DJs, Luke, and Tito Puente Jr mixed with MC Shy D, 2 Live Crew, NWA, Newcleus, and Gigolo Tony. A medley that keeps the flow without any sudden drops. The flip side of the issue contains the "Classic Freestyle MegaMixx" to satisfy most urban crowds. Tracks include *Show Me* and *Inside and Out* - Cover Girls, *Summertime Summertime* - Nocera, *Spring Love* - Stevie B, *Lookout Weekends* - Debbie Deb and tons more. Although both MIAMI FLASHBACK FREESTYLE issues are currently on vinyl, watch for the possibility of both issues combined onto a CD soon.

Also just released on CD, both vinyl issues from the PARTY BACK IN TIME label. This service produces two medleys per issue, the first being a slammin' floor fillin' PARTY MIX MEGAMIXX full of current urban and rap top 40. The flip side contains the BACK IN TIME MEGAMIXX — a smooth bass pumpin' burst of classic tracks like Barkays, Zapp, and Cameo. The new CD compilation contains all four medleys on one disc.

DISCOTECH #42:

Sadly, Lenny Gray, the owner of DiscoTech passed away before this issue was released. Lenny was a very close and personal friend of mine, but unfortunately his magical charm and side-splitting sense of humor wasn't enough to fight off his illness. DJs around the world will mourn the loss of Lenny Gray — he will be missed. Tracks on the issue include *You'll Be Mine* - Gloria Estefan, *Keep On Jumpin'* - Todd Terry, *Operator* - Real McCoy, *In De Ghetto '96* - Bad Yard Club, *Where Do You Go?* - No Mercy, *Love Power* - Claudia Chin, *You Oughta Know* - Fury, *Lookin' At You* - Sunscreem, *Only Shooting Love* - Time Bandits and *I'm Gonna Get You* - Bizarre Inc. The issue is pressed as a 3 record/1 CD set and follows the same pattern as previous DiscoTech issues.

Although both MIAMI FLASHBACK FREESTYLE issues are currently on vinyl, watch for the possibility of both issues combined on CD soon.

SEARCHING FOR SOMEWHERE TO SPIN:

Also just released is "X-MIX Issue #35" with another great Progressive House of "X" Medley, *I Luv You Baby* - The Original, *Jellyhead* - Crush, *Where It's At* - Beck, *Never Gonna Say I'm Sorry* - Ace of Base and much more. X-Mix #35 is available as a 3 record/1 CD set. Also new is "Nuthin' But Samples #06" with 200 samples on vinyl ONLY. Look for another CD release from this spur service soon. Also just released is Hot Tracks Issue 15-6 with tracks such as *King Midas* - Army Of Lovers, *Killing Me Softly* - Sybersound, *Together* - Industry, *Pride* - Johnna, *Move Your Body* - Ruffneck and many more on this 3 record/1 CD set. Last, but not least, keep your eyes open for a new "Wicked Mix Classic #13" and a massive dose of classic beats on "Raw Beats Issue #24."

To stay completely up-to-date on the most recent remix releases, The Remix Warehouse releases its complete current, special and back issue catalog FREE about every 4-6 weeks. To get on the mailing list, call toll free, 24 hours a day, at 1-800-241-MIXX. International Customers please call (770) 446-5046. Or e-mail your catalog request to: catalog@remix.com or fax to 1-800-7999-FAX.

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THERE'S NOTHING TO FEAR BUT GREATER PROFITS WHEN YOU ENTER

The Karaoke Zone!

by Robert Taylor

What? You still aren't offering karaoke? What are you waiting for? You know it will work. The water's fine so jump in. What are your excuses? It's too expensive? Not anymore. It's too hard to sell? Definitely not. Will it add to your parties? You bet! Even on a small scale, it's a great addition to a dance package.

What many DJs find most attractive with karaoke is that it can be offered with very little investment. You can start out small and ease yourself and your company into it. There are a few questions you need to ask yourself. Do your clients request karaoke? Does karaoke appeal to them? Does karaoke easily fit into your DJ routine? Can you adjust and adapt to karaoke? If you're an honest and profit-minded DJ, you answered every question "Yes!" You can do it and do it successfully. Step into the Karaoke Zone and let's see if we can get you into karaoke for $3,000... or less!

WHAT DO YOU NEED?

You already have speakers and microphones. You need at least two microphones, not including your wireless. If you don't have a wireless mic, get one. A wireless will make a world of difference in every performance and is a necessity for doing a good karaoke show.

You will also need a CD+G or laser disc player and a TV monitor with stand. A CD+G system will be compact, versatile and much less expensive. Laser disc players are big and more costly but if you are a video DJ it may be the best choice for your show.

Typically, CD+G players are the best choice. Each CD+G has approximately 18 songs. There is a wide variety of songs to choose from as there are several companies producing CD+Gs.

Two of the top software manufacturers are Pioneer and DKKaraoke. Both have been leaders in the field since the karaoke craze first started here in California. Now, however, there are many other manufacturers to choose from including Sound Choice, Music Maestro, Dangerous, Sunfly, Star Disc and other quality manufacturers. Most discs offer good quality reproductions of the originals and it's getting better all the time. In the past, the CD+Gs were pricey and it took months for some songs to be produced. Now, CD+Gs cost anywhere from $19 to $30 each and the manufacturers are producing the songs almost as fast as they hit the radio.

For convenience sake, many DJs build their CD+G libraries around one manufacturer's software. Not a bad idea, but you'll get far fewer "filler tracks" and more music you can use if you mix and match. It's best to choose a disc based on the music, not the label. For your starter karaoke library you don't need every song the Beatles ever recorded. A few popular ones will suffice.

Generally speaking, if you spend a little more time and research the software and songs available you'll add more quality and diversification to your library without spending more money. This takes time but it is well worth it. Remember we are dealing with a budget of $3,000 or less. That allows about $1,300 for software. Take the time and make quality choices. The downside is that you will end up with some duplicates and you will have to produce your own song books. That is to be expected. If you want to save time and money, consider renting software until you can build up one of your own.

Fifty CD+Gs is a good strong start for your karaoke library. Songs such as *Margaritaville*, *Crazy*, *Celebration*, *It's My Party* and *My Boyfriend's Back* are classic crowd pleasers. Add to this the music of Elvis, Elton John, The Beatles and Frank Sinatra. These are easy to sing and fun for everyone. Of course, the more famous the song the better the purchase. Songs like *I've Got Friends In Low Places*, *My Guy*, *My Way*, etc. are good choices and should definitely be in your karaoke starter bag. Danceable songs that can be mixed in with the original artist music is a nice added touch.

Next are microphones. The only mics I've found to be dependable are ones in the $100 range. Don't use the plastic lightweight ones — if you are, charge out now and get good ones, you're scaring me!

THE BOTTOM LINE

So how much will a basic karaoke setup cost? You don't want to start out with lousy equipment, that would be just a waste of money. And you don't need to buy the best, especially since you just want it as an add-on option to your current DJ system.

cont'd on page 102

1400 Voices Strong!

October 20, 1996. 1,400 Karaoke enthusiasts gather under the roof of the world famous Hollywood Palladium for Karaoke Fest '96. Along with the competition, the show included an Expo featuring major Karaoke manufacturers, distributors and retail locations, vocal coaches, publications and more.

At 6 p.m. Melanie Torrey, of *Karaoke Scene Magazine* and associate producer of Karaoke Fest, opened the show with a rousing rendition of "I've Got The Music In Me" and was then joined by the 1996 "KJ of the Year," Smitty, to formally welcome the crowd.

The top 16 KJs from across southern California took over hosting of the show, each in hopes of earning the highly coveted title, "KJ of the Year." Some put together elaborate acts including several favorite Karaoke singers from their own clubs. Others made signs and banners; some simply used their natural charm and energy to create a lively and exciting atmosphere for the audience.

In addition to crowning the "KJ of the Year," there were two singing competitions, the "Creme de la Creme Showdown" for adults, and the "Battle of the Mighty Mites" for singers 13 and under. The contestants went through weeks of competition to earn their spot in the show.

Winning the "Creme de la Creme" showdown was Janet Cartwright. Second place went to Elroy Paredes and James Warnock in third. Among the children, Georgiana Concepcion received a standing ovation performing a medley of songs while demonstrating her excellent ventriloquist skills.

The tension in the air was high when Smitty took the mic to pass on his title to the new KJ of the Year, Mike Valentino. His excitement, was clear! Mike promises to do everything he can to live up to his title.

So, until next year, Karaoke Fest is now a memory. But the excitement from this event will linger for months to come.

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Don't Call Us We'll Call You
Sugarloaf
Bop *Dan Seals*
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Every Rose Has Its Thorn
Poison
Somewhere Over The Rainbow
Judy Garland
Spanish Eyes
Al Martino
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Dean Martin
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Paul Anka
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For convenience sake, many DJs build their CD+G libraries around one manufacturer's software. Not a bad idea, but you'll get far fewer "filler tracks" and more music you can use if you mix and match.

You should also add from $200 to $400 for other essential items such as an RF modulator, cords, pencils, requests cards, song books, etc. All totaled, you should be able to assemble a good, all-purpose karaoke system from just under $3,000. If you can't invest that much, rent for awhile; test it out. Or start out slow; purchase one piece of equipment at a time. At $200 (which is low) for each party, it's paid off in just 15 shows.

Another option is to hook up with a local, dependable karaoke company. You can either work for and learn from them, or book them to do your karaoke shows. You may not make as much money, but you'll be building a professional relationship in addition to offering a very strong package to your clients.

THE FINAL HANG-UP

There is one last hurdle that often stops many DJs from taking their piece of the karaoke profit pie. "But Robert, I can't sing that well," you say. The simple solution: If you don't feel comfortable singing, audition some singers in your area and find someone who does!

The only time I found that karaoke didn't work was when the operator lacked enthusiasm. You need to decide what type of entertainer you are. Can you interact with the audience? You're already a DJ, so I hope so!

Karaoke, by its nature, is a hands-on approach to entertaining. What makes it so much fun is the relationship you build with the audience. People quickly warm up to karaoke and then you can't sit them back down.

Now is the time. Holiday parties are the perfect time to introduce karaoke to your clients. Everyone loves singing such classics as *Silent Night*, *Deck The Halls* and *White Christmas*. You can do this. It may not sound simple, but it is not that hard either. Remember, diversity is the key.

For over 10 years, Robert Taylor has operated Taylor'd Entertainment. Your comments and questions are invited. Write Robert Taylor, 9800D Topanga Canyon Blvd. Suite 210, Chatsworth, CA 91311.

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8. CHILL FACTOR - MERLE HAGGARD
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12. THE EAGLE - WAYLON JENNINGS
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14. SUMMERTIME BLUES - ALAN JACKSON
15. HERE'S A QUARTER (CALL SOMEONE ELSE WHO CARES) - TRAVIS TRITT

VOL 1 - SO HOT IT BURNS

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2. I WANNA BE AROUND - TONY BENNETT
3. PIECE OF MY HEART - JANIS JOPLIN
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5. NO MORE MR. NICE GUY - ALICE COOPER
6. PINBALL WIZARD - THE WHO
7. STAY WITH ME - ROD STEWART
8. HONKY TONK WOMEN - ROLLING STONES
9. ROADHOUSE BLUES - DOOR'S
10. TURN THE PAGE - BOB SEGER
11. SUNSHINE OF YOUR LOVE - CREAM
12. MY BABY LOVES LOVIN' - WHITE PLAINS
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15. MOVIN' ON - BAD COMPANY

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2. LOVE IS THE DRUG - ROXY MUSIC
3. WORKIN' FOR THE WEEKEND - LOVERBOY
4. INTO THE NIGHT - BENNY MARDONIS
5. LOVE HURTS - NAZERETH
6. EVERYTHING ABOUT YOU - UGLY KID JOE
7. I LIKE DREAMIN - KENNY NOLAN
8. DON'T LET ME BE LONELY TONIGHT - JAMES TAYLOR
9. ANYTHING FOR YOUR LOVE - ERIC CLAPTON
10. IS IT MY BODY - ALICE COOPER
11. READY FOR LOVE - BAD COMPANY
12. SWEET WINE OF LOVE - ROBIN TROWER
13. COLD SHOT - STEVIE RAY VAUGHN
14. JUST WHAT THE DOCTOR ORDERED - TED NUGENT
15. I'M BAD, I'M NATIONWIDE - ZZ TOP

VOL 4 - 4Q2

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2. YOU OUGHTA KNOW - ALAINIS MARRISETTE
3. SHAKIN - EDDIE MONEY
4. DANCE THE NIGHT AWAY - VAN HALEN
5. FANTASY - MARIAH CAREY
6. CRUEL TO BE KIND - NICK LOWE
7. I'LL BE THERE FOR YOU - REMBRANDTS
8. LIGHTS - JOURNEY
9. WON'T YOU BE MY NEIGHBOR - MR. ROGERS
10. NICE N' EASY - FRANK SINATRA
11. IF YOU REALLY LOVE ME - STEVIE WONDER
12. SARA SMILE - HALL & OATES
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14. LOOK AT LITTLE SISTER - STEVIE RAY VAUGHN
15. JEALOUS AGAIN - BLACK CROWES

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4. GROOVE IS IN THE HEART - DEE-LITE
5. YOU BETTER RUN - THE RASCALS
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9. BAD LUCK - HAROLD MELVIN & THE BLUENOTES
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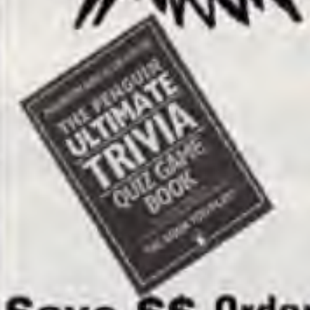

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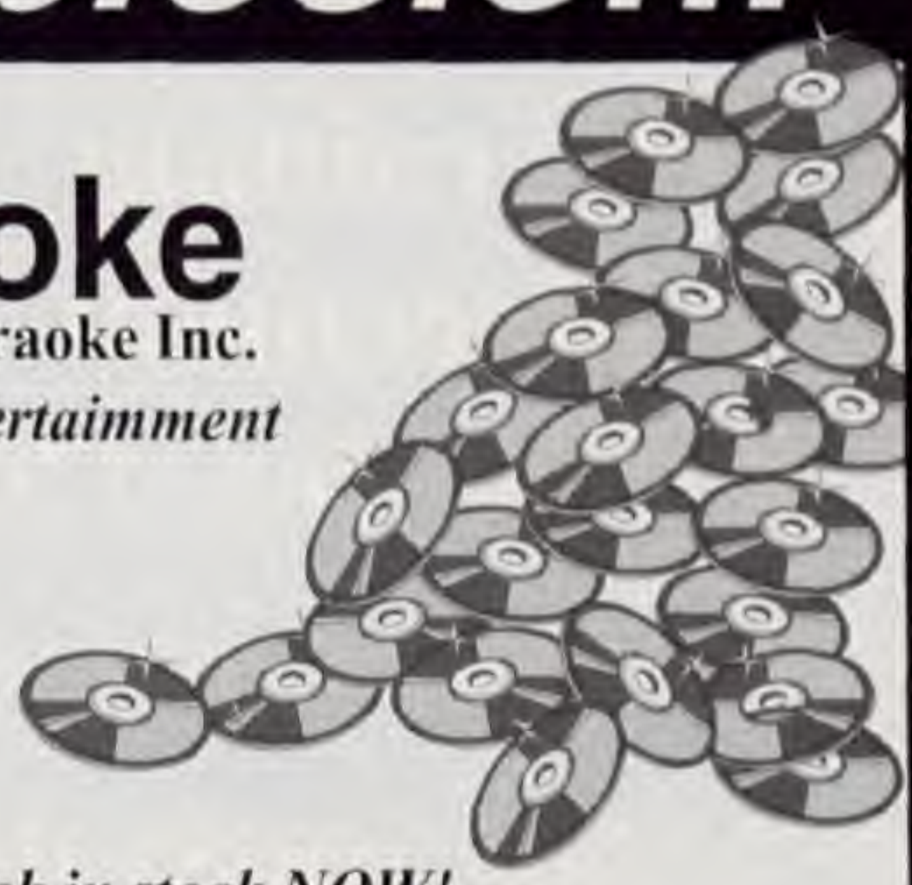

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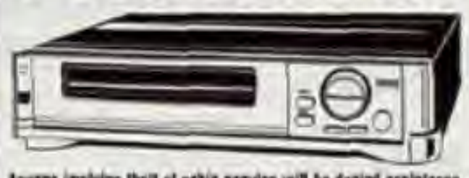

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Advertiser's Index

Abracadabra	17
AllPro	91
American DJ Supply	BC
American Mobile Sound	13
Aphex	31
Ashly Audio	83
Audio Climax	90
AudioTek	21
Bagend	5
Breakthrough Marketing	40
B.T.N.	8
Carlson Craft	50
Celebrity	122
Colorado Sound N' Light	57, 121
Community	11
Core Systems	81
Denon	39
DJ Music Express	78
DJ Signs	79
DKKaraoke	95
Elation	3
Electronic Bargains	64
ERG	101, 121
Exodus	54
Gem Sound	63
Gemini	2
Gli	71
Grundorf	58
Hi-Tech	33
Hot Hits	10
Hot Tracks	58
Island Cases	77
J & P Products	12
Karaoke Atlanta	99
Karaoke Nation	105
KLS	29
Lightcraft	10
Lorio Ross	46
LyteQuest	41
Martin	43
Modern Tracks	85
MTX	7
Music Factory	69
Music Maestro	102
NAME	108
Ness	67
Nitetime	89
Novatec	34
Numark	51
NVS	59
Odyssey	75
Oh No	61
Omnisistem	45
Paramount	61
Phonic	62
Pioneer	27
Pinto Novelty	46
Planet Karaoke	104
Pro Mix	12
Pro Sing	107
Pro Tapes	96
Pro Sound & Stage	87
Promo Only	77
QSC	19
Rane	14, 15
Rhode Island Novelty	13
Rondo	5
Remix Warehouse	97
Segue	44
Sherman	5
Shock Terminator	20
Shure	IBC
Sound Choice	106
Sound Ideas	40
Stanton	9, 65, 73
TEI	54
TPR	53
Tracoman	47
Univenture	69
Upstairs Records	92
Videostar	48
VocoPro	103
Wells Cargo	33
Western Starlight	96
X-Mix	91

DMA Top 50 Dance Chart

ARTIST	TITLE	LABEL	BPM
1. Toni Braxton	You're Makin' Me High	La Face	92
2. Love Tribe	Stand Up	DV8	128
3. Bad Yard Club f/Crystal Waters	Inde Ghetto	Mercury	125
4. Amber	This Is Your Night	Tommy Boy	121
5. Tori Amos	Professional Widow (Remix)	Atlantic	129
6. No Mercy	Where Do You Go	Arista	127
7. Gloria Estefan	You'll Be Mine (Remixes)	Epic	124
8. Out Of Control	One Of Us	Interhit	135
9. Full Intention	America	Sugar Daddy	126
10. Everything But The Girl	Wrong	Atlantic	123
11. Reel 2 Real	Are You Ready For Some More?	Strictly Rhythm	125
12. Billie Ray Martin	Running Around Town	Sire	–
13. Elli Mac	Celebrate (Remix)	Moonshine	125
14. Jr. Vasquez	If Madonna Calls	Groovilicious	128
15. Whitney Houston	I Wanna Dance With Somebody	Arista	120
16. Katalina	DJ Girl	Thump	128
17. Joi Cardwell	You Got To Pray	Eightball	128
18. Robert Miles	Children	Arista	135
19. Ace Of Base	Never Gonna Say I'm Sorry	Arista	112
20. Garbage	Stupid Girl	Almo Sounds	122
21. Charmed Farm	Superstar	Mercury	–
22. Quincy Jones	Stomp (Remix)	Qwest	124
23. Prodigy	Firestarter	Mute	–
24. Pulse f/Antoinette Roberson	Won't Give Up My Music	Jellybean	126
25. Kristine W.	One More Try	RCA	124
26. Greed	Release The Tension	Downtown	–
27. Movement Underground	I Is What I Am	G-Zone	–
28. Funky Green Dogs	Fired Up	Twisted	123
29. Bizarre Inc.	Surprise	Mercury	–
30. New Edition	Hit Me Off (Remixes)	MCA	97
31. Le Monde	I Have No Fear	Notorious	–
32. Ce Ce Peniston	Movin' On (Remix)	A&M	124
33. Rollo Goes Spiritual	Let This Be A Prayer	Cheeky/UK	128
34. Roberta Flack	Killing Me Softly	Atlantic	–
35. Ondina	Into The Night	Interhit	134/128
36. The Don	That Phat Headz	Vibe	–
37. L.A.W.	Missing Your Love	Strictly Hype	122
38. El Presidente	Cafe Con Leche	Out Of Control	–
39. Georgie Porgie	I'm In Love	Music Plant/Quality	123/129
40. Madonna	Love Don't Live Here	Warner Bros	123
41. Gladdeez	When You Need Somebody	Mushroom	–
42. Farley Jackmaster	God Father	Renegade	–
43. NAS	If I Ruled The World	Columbia	–
44. San Cocho	Tumba La Casa	Cutting	–
45. Angelique Kidjo	Wombo Lombo	Mango	126
46. El General	Perezosa	BMG Latin	–
47. Shawn Christopher	Night For Love (Remixes)	Rama	124
48. Heidi Mathis	Tables Turn	Wise Guy	–
49. Todd Terry f/M. Wash & J. Brown	Keep On Jumpin'	Logic	124
50. Sir Mix A Lot	Jump On It	American/WB	–

Courtesy of Dance Music Authority

Let's Talk About Sex

DJ FINDS TYPICAL NIGHT AT WORK A BATTLE OF THE SEXES

There's no question that the Mobile Disc Jockey profession is male-dominated. But that is changing, and with the changes come a few "growing pains." In this story, Peg Tittle of Sundridge, Ontario, Canada vents about problems she encounters during a typical bar gig.

I had agreed to fill in for a friend, to do his regular gig at a basement bar. When I showed up early for a show-and-tell of his system, I was immediately struck by its size. Mike and I started out as DJs at the same time. We went through training together. We apprenticed with the same outfit. And we each bought identical systems and started our own separate businesses. I have pretty much kept the same system: a couple cassette players*, a search deck, a mixer, an amp, and a pair of 12 inch by 16 inch speakers on tripods, with a microprocessor. Mike, however, had added two pairs of speakers, a second amp, and a couple of CD players.

WHAT IS IT WITH MEN?

Why do men get suckered into this "bigger is better" mentality? I asked Mike if he had gotten complaints because his smaller setup wasn't loud enough. He said "No, but this looks better." That *really* irritates me because other men will see Mike's huge array of equipment, compare it to my little (but efficient) setup, and figure he's a better DJ just because he's got bigger "stuff." Where's the logic?

He walks me through his setup and in a few minutes I'm comfortable — except if I get a lot of requests. There are at least four different places to look up a title: a directory for old cassettes, one for new cassettes, and another for the CDs (except for the ones which aren't listed anywhere). I take some time to familiarize myself with what's where, but see a ridiculous amount of duplication. There's got to be at least a hundred songs listed in two or more places.

NEED HELP LITTLE LADY?

At around 10 p.m. the place starts filling up and the requests begin coming in. The first are from the bartender who tells me to play Seger's *Old Time Rock & Roll*, *Dance Mix 95*, and *Macarena*. "Gee, none of those would've occurred to me, thanks," I say with polite sarcasm. A little later I get a note with seven or eight titles on it. I seem to be getting a lot more requests than Mike. I wonder... is it because I'm a woman and people think I'm more approachable? Or is it because I'm a woman, so they assume I have to be told what to play?

continued on p. 122

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POP 33

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Free To Decide	Cranberries
The One	Tracy Bonham
One Clear Voice	Peter Cetera
Private Conversation	Lyle Lovett
Ordinary Girl	Lionel Richie
Nowhere To Go	Melissa Etheridge
Shame	Stabbing Westward
Pepper	Butthole Surfers
All Along	Blessed Union Of Souls
Ready To Go	Republica
Pavillion	Eric Johnson
Never Gonna Say I'm Sorry	Ace Of Base
I Can Hear Music	Kathy Trocolli/Beach Boys

COUNTRY 33

That Girl's Been Spyin' On Me	Billy Dean
Strawberry Wine	Deana Carter
No Way Out	Suzy Bogguss
Believe Me Baby (I Lied)	Trisha Yearwood
Worlds Apart	Vince Gill
Vadalia	Sammy Kershaw
Me And You	Kenny Chesney
Change My Mind	John Berry
The Road You Leave Behind	David Lee Murphy
Love Remains	Collin Raye
Home Ain't Where His Heart Is	Shania Twain
It's All In Your Head	Diamond Rio
Love is Stronger Than Pride	Ricochet
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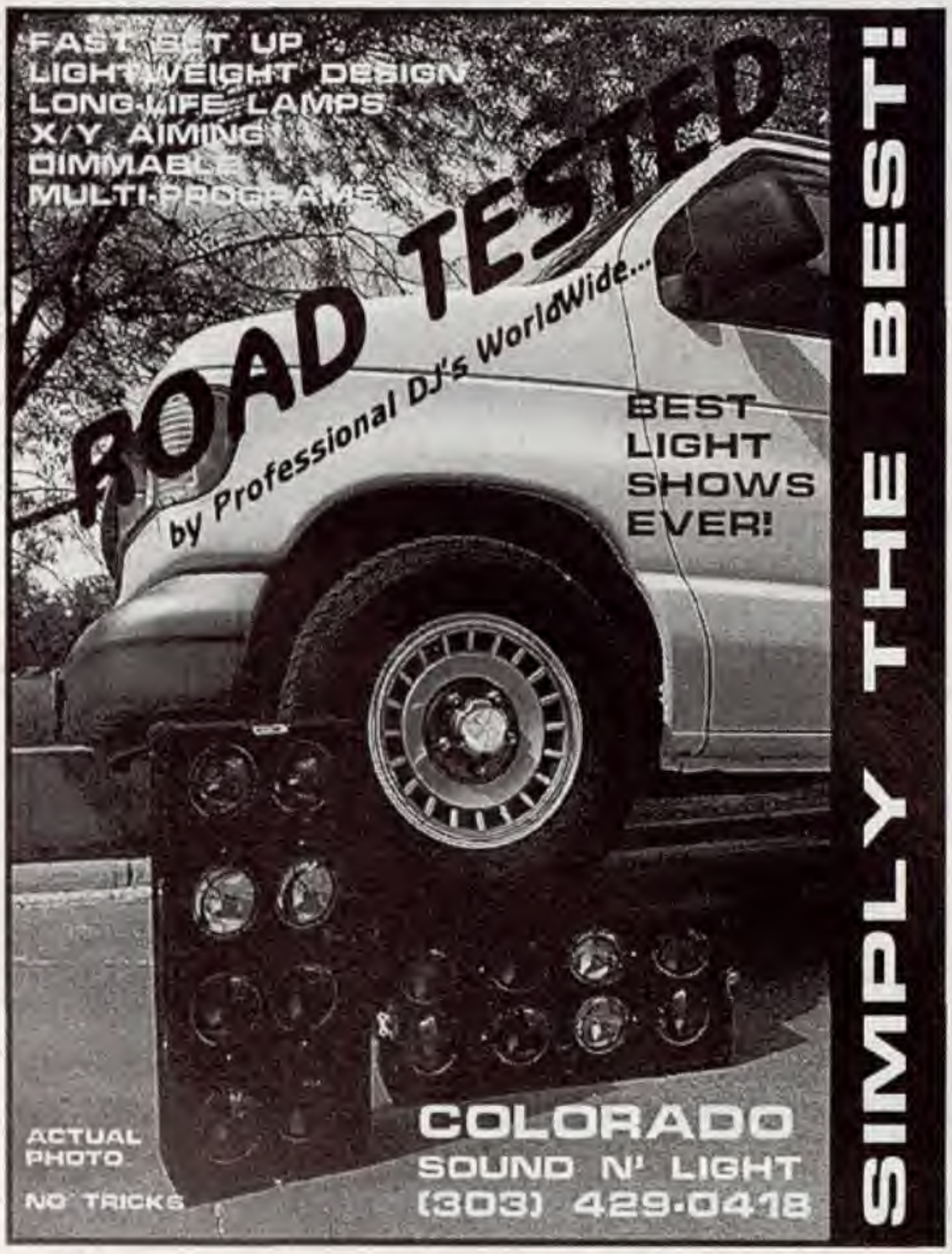

At around 10:30 p.m., one of the male patrons comes up to chat. He opens with, "So, are you Mike's little helper?" Excuse me? Mike's *little helper*? I tell him no and that I have my own business (I give him my card). The guy continues with small talk. I'm trying to be polite, but I'm also listening for the end of the piece and trying to find the next request, in at least one of the directories. This guy is actually trying to hit on me while I'm working.

A bit later on, I find myself in a similar situation. Only this time the guy is an ex-DJ. We get into this ridiculous competition of "I know more about DJing than you." I'm sure you know the type, there's one in every crowd who'll come up and say, "I used to do this. How many watts do you have?" But this guy *really* wants to win and, once again, this man-woman thing is getting in the way — he refuses to lose to a woman.

HEY, I'M TRYING TO *WORK* HERE...

Then a *third* guy comes up, "Play some rock, this stuff sucks." I smile and say, "This stuff was requested, but I have some rock coming up." Within two songs I get to his first request. I'm just doing my job, but he thinks that because I played his request, I'm trying to get friendly. He comes back up and sits down on *my* chair, behind *my* table and begins to tell me how he's been drinking since 2 p.m. "Play some rock," he says again. I say, "I've *been* playing rock, what specifically do you want to hear?" "*Any* rock," he explodes, and then adds, "Anyone knows what rock is!" and storms off. (I've already played Seger, Springsteen, the Stones, Cochrane, Adams, Tragically Hip, Pearl Jam, Hootie and Smashing Pumpkins. This is one drunken moron I will not be able to please). He persists from the end of the bar, yelling out "rock 'n' roll!" every time I play a request for dance or country.

I almost lose it when, around midnight, the bartender comes up and asks me to play some rock 'n' roll. "He (the drunken moron) keeps asking us to come up and tell the 'girl' to play a little rock," the bartender admits. Here's a newsflash: Any man pushing 40 would be, I think, rather insulted to be called 'boy.' Well, most adult women are just as insulted to be called 'girl.'

Shortly after, the first guy comes back up to tell me he thought I was doing a "fine job." Part of me wants to take that at face value but the other part of me thinks he's probably being patronizing. Did he think I was about to burst into tears? Actually, I was thinking about decking the drunk, but I didn't want to have to pay Mike for the damage to his equipment.

I just want to be a DJ. Being a female shouldn't make a difference. But men often make it a difference. Frankly, it's irritating, it's insulting, and it's exhausting.

*note: Due to differences in music licensing between the U.S. and Canada, many Canadian DJs still lease or compile and use their own cassette libraries.

Jesse DeLaPena

DJ

Elbo Room, Chicago

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